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CONTENTS

	PAGE	
Thomas Weelkes and the Madrigal	Denis M. Arnold	1
Gustave Flaubert and Music	G. Jean-Aubry	13
Bartók's 'Improvisations'	Stuart Thyne	30
What Bach wrote for the Flute, and why	John Francis	46
Sibelius's Tempo Corrections	David Cherniavsky	53
Reviews of Books	56
Reviews of Music	91
Review of Periodicals	97

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No. 1

THOMAS WHEELKES AND THE MADRIGAL

BY DENIS M. ARNOLD

THOMAS WHEELKES, of all the English madrigal composers, is perhaps the most fascinating to study. The inaugurator of a new tradition in English music, he was a daring innovator and revolutionary, yet his innovations were very largely successful, and his works of considerable value from an aesthetic standpoint. In this he occupies much the same position in the history of music of the late sixteenth century as does Donne in that of the poetry of the same period. Both achieved their manhood when a great tradition had reached its height and its resources were being utilized to the utmost by a great master, and as Shakespeare made any further expansion of heroic poetry in the style of Marlowe impossible, so Byrd brought to perfection the English musical style of the century. Both Donne and Wheelkes thus sought elsewhere for new ideas, one finding inspiration in the philosophy of the medieval schoolmen, the other turning to the dramatic style of the Italian madrigalists. The result was that both became "fantastic" in the Elizabethan sense of the word, interested in the stranger and more personal aspects of human experience, in the rapid combination of opposing ideas and the resulting paradox. We see this clearly in such a poem as Donne's 'The Good Morrow', where idea follows idea with almost confusing rapidity, and in such a madrigal as Wheelkes's 'Thule, the period of cosmography', which, both musically and verbally, contains in close succession a number of thoughts whose connection seems at first sight to be either negligible or even non-existent. It is indeed only the personality and intellect of these men that mould such diverse elements into the artistic unity necessary for the successful communication of intense emotion. Their strange ideas demanded a new mode of expression and both men widened the scope of their

MUSIC AND LETTERS

art by the use of harsher technical methods than had previously been thought advisable. Johnson decried Donne's poetry because of his unorthodox metre, and we find to-day Dr. Fellowes almost apologetic over some of the more extreme discords of Weelkes¹; yet this harshness is the natural outcome of the strength of the two men, a strength that made them express in their work the more serious, painful and deeply felt emotions.

Born twenty years after Morley, and forty after Byrd, Weelkes came musically of age when the enthusiasm of the English nobility for the madrigal was thoroughly aroused. Although the madrigal had been known in England since at least 1564, it was in 1588 that Yonge's 'Musica Transalpina' focused attention upon it and stimulated English composers to produce rival volumes. Morley and Byrd both published sets of madrigals in the next five years, and more books were imported from Italy, with English translations of the texts attached. Byrd himself was not greatly influenced by the Italian style. His first volume, 'Psalmes, Sonets and Songs of Sadnes and Piete' (1588), belongs more to the realm of the solo song than the madrigal, and in his second set published in 1589 it is evident that he preferred to write in a style not very different from that of English church music, which he was engaged in bringing to its height. Morley, on the other hand, undoubtedly took the work of the Italians as a model in writing secular music, even using English translations of Italian poems as texts, and while he imparts an English gaiety to his balletts, an examination of Gastoldi's work shows how much Morley was indebted to the Italian composer. In this way Morley became the first Englishman to write secular music of sufficient complexity to challenge artistically the music of the church, while preserving the essential difference between the two. Weelkes, arriving on the musical scene when Morley had been publishing successful volumes for five years, realized that it was in following the Italian tradition that the greatest possibilities lay, and naturally enough took as his model the most popular of the Italian masters, Marenzio. Of this popularity there can be no doubt. Out of the fifty-seven madrigals in 'Musica Transalpina' ten were by Marenzio, and two years later Watson's 'First Part of Italian Madrigals Englished' contained twenty-three of his madrigals out of the total number in the volume of twenty-eight. Henry Peacham in his 'The Compleat Gentleman' (1622) praises him most highly: "For delicious Aire and sweet Invention in Madrigals, Luca Marenzio excelleth all other whosoever, having published more sets than any Author else whosoever".

¹ See 'English Madrigal School', Vol. XI, p. 22.

The Italian method of madrigal composition, brought to its height by Marenzio, was closely concerned with the text to be set to music. The composer did not merely try to embody the underlying mood of the verse in his music, but sought to express the meaning of the individual phrase, or even in some cases the individual word. Thus, if a poem which was for the most part gay contained one line concerned with sorrow, the composer was careful to change the mood for that line. Marenzio, while following the text closely, managed to expand the musical scale to a higher degree than had previously been the case. Most of his madrigals consist of passages of imitative counterpoint in which the words were repeated at least once by each voice, and are separated from each other by homophonic passages which provide the ear with a rest from the closely knit polyphony. This plan makes possible the rapid changes of mood demanded by the text without losing the feeling of cohesion.

Wheelkes was also influenced by the harmonic style of the modern Italian school led by Monteverdi. Fond of setting poems in which words of great emotional import occur—*amor, sospiro, morte, dolore* and the like—the Italians had always favoured a chromaticism which seems to be their musical equivalent, and the younger generation pushed this treatment to its extreme. In their hands chromaticism was no longer a mere decoration of a clearly diatonic scheme, to be used only at moments of great emotional stress; it became an integral part of the composer's style, to be used continuously.

In Wheelkes's 'First Book of Madrigals to 3, 4, 5 and 6 Voices' (1597) it is evident that it was the earlier Italian composers who served as models. While following the tradition of Morley, Wheelkes was quite clearly influenced to a greater extent by the emotional richness of the more serious Italian composers. The texts of the madrigals, containing a greater proportion of passionate words—grief, sighs, disdained love, death, etc.—show at once that Wheelkes tends to a romanticism which loves to dwell on the more painful emotions. If we compare the following two passages from Morley and Wheelkes, we see a difference in attitude to the setting of words:

MORLEY—DEEP LAMENTING

Ex. 1

Deep—la - ment - ing grief.

MUSIC AND LETTERS



Ex. 2 WEELKES - CLEAR WELLS SPRING NOT



Morley finds that an imitative passage which produces a progression of common chords is quite sufficient to express grief. Weelkes is by no means content with either imitative counterpoint or concordant harmony, and he uses the cadence with the suspended discord to express the vividness of fear. In addition to this, a chromatic alteration in the *cantus secundus* occurs in the middle of a phrase and not, as was usual, between two phrases, thus helping to increase the emotional tension of the music. In the form of the madrigal also Weelkes is turning away from the English tradition under the influence of the freedom of Italian music. Instead of keeping strictly to the idea of imitative counterpoint for the development of each phrase, as is almost always done by Morley, Weelkes introduces homophonic passages in the style of Marenzio, a procedure which allows him to follow the words closely. Nevertheless, several of the madrigals in this set show that Weelkes had not yet mastered this form completely: the homophonic passages sometimes break up the line of the madrigal too much and are too long in comparison with the contrapuntal phrases. The madrigal that is least English in style, and the most successful of Weelkes's early sets, is 'Cease sorrows now'. Having chosen a poem which speaks only of sorrow, Weelkes has no need of the strange duality which, although eventually an integral part of his musical style, he had not fully assimilated at this time, and the deeply felt emotion demands a freedom of harmonic style never before achieved by an English composer. The suspended discord, used only at the cadence by the older composers, now occurs frequently in the middle of phrases:

CEASE SORROWS NOW

Ex. 3

to care hath now con-sumed_ my car - case quite. *etc.*

After delicately describing the "knolling of the bell" Weelkes "sings his faint farewell" with the following chromatic phrase which, by its contrapuntal implications, produces a harmonic effect quite un-English in style:

Ex. 4
Ibid.

This culminates in a discord in which C \sharp and C \natural occur simultaneously. False relations of this kind are by no means unusual in English music, Byrd making frequent use of them, but never is this discordant effect emphasized so strongly as in this madrigal, for purposes of colour rather than as the result of contrapuntal logic:

Ex. 5

The four-part madrigals of this volume are far more orthodox. 'Three Virgin Nymphs' must be mentioned, however, for its delightful word-painting. It is set for three sopranos who appear as the virgin nymphs and bass who interrupts their lonely wandering as "rude Sylvanus". Sylvanus leaps very adroitly from octave to octave, but unfortunately misses the nymphs and calls to them to come back and kiss him. Here the lighter side of Weelkes is shown at its best, and throughout the rest of his work it is noticeable that he always delights in finding poems where the music can portray literally the meaning of the words. The five- and six-part madrigals, like the three-part, are more daring harmonically than those in

previously published English volumes, and by using a greater number of voices Weelkes is able to obtain fuller discordant effects. The greater number of voices helps to increase the scale of the madrigal over that in three parts, and we see the beginnings of that mastery of large-scale madrigal writing which is Weelkes's great achievement. Nevertheless, while this is shown in some phrases, he is still unable to achieve the contrapuntal freedom of Byrd, although harmonically he is much more advanced than that master.

The next volume, ' Balletts and Madrigals to 5 voyces with one to 6 voyces ' (1598), seems at first sight to be a retrogression towards the original English style. The words are on the whole gay, and their treatment suggests the light manner of Morley. The reason for this return to simplicity is the obvious difficulty which the ballett form presents—that of making the same music fit two or more stanzas of the same verse, which although often similar in mood are rarely similar in detail. Thus to point the words "Till night to sleep betake us" in the expressive madrigalian manner is impossible when the music must also express "To sing our love repaid is" in the next stanza. Weelkes contents himself with a generalized setting of the mood of the whole poem, and in this sphere he proves himself second only to Morley. Using very limited harmonic resources, he shows in such a ballett as ' To shorten winter's sadness ' an ability to write a vocal line with such a delicate lightness of touch that it is a joy to sing. It is in this volume that Weelkes sacrifices the modern chromatic resources for the time being. As some present-day composers have discovered, a free application of the modal system offers a wider range of harmony than the major scale because of the availability of both the major and minor third, sixth and seventh. Weelkes is typically English in his love of the false relation and makes it an integral part of his style to follow the major by the minor third in close succession. In the following example the use of the minor third and seventh tends to remove the sense of key, and this in its turn makes the major intervals more powerful and satisfying when they arrive at the cadences in the bars 4 and 6:

HARK, ALL YE LOVELY SAINTS

Ex. 6



It will be noticed that there is no effect of modulation in this passage, and the use of the chord of B \flat in bar 2 in no way implies the removal of the centre of tonality, which is clearly G. This lack of modulation is shown by most of the madrigals in this volume, unlike those of the later books, where definite signs of more modern methods are to be found. It is very largely this lack of key change that makes this set seem rather reactionary when compared with the previous volume; yet there can be no doubt that, by working in the harmonic idiom of Morley, Weelkes produced work that is more satisfying musically than his more ambitious earlier studies in composition. Such a ballett as 'On the plains, fairy trains' leaves nothing to be desired, although harmonically it is as simple as the lightest of the Morley essays in this form. Nevertheless, Weelkes showed signs of acquiring a more individual style, and he added to the ballett the chordal passage which Marenzio used in the madrigal. Using this immediately before the "fa-la" refrain, the gaiety of which it throws into strong relief, Weelkes shows the lines on which his harmonic sense was developing. He has in fact become much more free in his use of the discord, and by resolving a chord containing a suspended note on to a chord containing another suspended note, together with the use of discordant intervals hitherto very rarely used, he obtains harmonic effects which are among the most advanced of the sixteenth century:

LADY YOUR EYE

Ex. 7

This extract is from a ballett with only one stanza, which offers more scope for these poignant phrases; but in one ballett Weelkes actually succeeds in using such a passage while setting two stanzas to the same music. This is 'Hark, all ye lovely Saints above', in which the second stanza fits the music as perfectly as does the first:

Ex. 8 HARK, ALL YE LOVELY SAINTS

The musical score consists of two systems of music. The top system shows the beginning of the piece with lyrics: "Then cease fair La - burn dies ere Why La -". The bottom system continues the piece with lyrics: "weep dies ye, Why La - dies weep ye mourn fa fa etc.". The music is written for voices and piano, with the piano part providing harmonic support.

From the last three examples it will be seen that the reactionary nature of this volume is apparent rather than real, and that Weelkes has by now obtained a much greater grasp of the harmonic resources of his time; yet beside the massive structures of Marenzio's madrigals, or for that matter of Byrd's Latin church music, his works still appear as no more than charming miniatures, lacking that sustained thought necessary to the great composer. The only exception is the last madrigal, the "one to six voyces" mentioned on the title-page, 'Cease now delight', the first of the three great elegies on the deaths of various friends and patrons. The words are sombre throughout, lacking any kind of relief, and Weelkes realized that far more space was needed to achieve the emotional effect required. Using the fullness of six voices, he finds it possible to make the phrases of greater length, by either allowing each one to repeat the motif in turn, or by contrasting one group of voices with another. This use of tone-colour is accentuated by the use of two bass voices, the lower of which is kept in the bottom and least brilliant part of its register, giving a dark and sombre feeling to the whole. The movement of parts is slow, being rather like one continual chordal passage of Marenzio, the minim being the standard and the use of quavers severely limited. The suspended discord is finally released from its part as the herald of the cadence and is used solely for its own emotional effects. The simultaneous use of the minor and major

third of the chord occurs several times and seems the natural setting of the word "death", which an elegy must use frequently. By these methods Weelkes obtains a most sustained, poignant effect, excelled only by his later elegy on the death of Morley, and this madrigal is marred by no more than a certain stiffness, which manifests itself in a tendency to bring the work to a standstill too frequently by the use of the full close. This makes it too sectional in character, and it is uncharacteristic of Weekes, who in his best work has a contrapuntal flow not equalled by any Italian and only very few English composers. Nevertheless, this elegy points the way, both in its expressiveness and its larger scale, to the next two volumes, in which Weekes obtains a complete mastery over the madrigal.

These two volumes, published in 1600, contain perhaps the most consistently high standard of madrigal writing in the whole of the period. Each madrigal is a masterpiece of word-painting and shows Weekes the equal of Marenzio in his power to create a mood and in his ability to compose a work of considerable dimensions. These sets, in bringing to its height the English tradition of the contrapuntal madrigal, are the secular equivalent of Byrd's 'Gradualia' and 'Cantiones Sacrae', and in them the madrigal may truly be said to achieve its majority. The poems are on the whole cheerful, while each contains a passage which gives an opportunity of providing a contrasting section of passionate harmonic effects, and it is in the harmonic freedom used therein that Weekes's greatness lies. The first madrigal in the five-part volume shows how this breadth of harmonic resource allows Weekes to create the mood of the poem with great intensity. The coldness of winter's ice is matched by the strange alternation of major and minor intervals, which is only banished by the arrival of summer (with the major) in the second phrase. In this madrigal we also see how Weekes has conquered the problem of continuity, and by the use of overlapping phrases he manages to avert the cessation of the contrapuntal flow at the cadence which had been a weakness of the madrigal until now.

The most famous of the five-part madrigals, and indeed the greatest is 'O Care, thou wilt despatch me', which shows the entire range of Weekes's harmonic and formal innovations, combining to convey an intensity of personal emotion never before attempted in secular music. The words are of a most appealing nature to a musician, and from the beginning the composer with the utmost facility discovers the musical equivalent which can create the mood of the poem. In doing this he uses far more discords than in any other madrigal, although, as we have seen in 'Cease now delight',

these discords are derived quite logically from the cadential use of the suspension. Double suspensions are now used freely, simultaneously with passing-notes, which, having little to do with the basic chord, tend to give an even greater discordant effect. Chromaticism is also used, and is more effective than in the late Italian madrigals because it is used sparingly. Nevertheless, these harmonic developments are not the anarchic methods of the younger Italian composers, but the result of the counterpoint, which is at all times smooth. Even in the most strikingly original passage in the madrigal, the beginning of its second part 'Hence Care, thou art too cruel', the modulations, which, for expressing the words most closely, are perhaps unparalleled in the whole of the English music of the period, are effected by the natural progression of the individual parts.

The six-part volume contains nothing so intense, but shows Weelkes working on the largest scale possible within the framework of the madrigal. The phrases to be developed imitatively are longer than in the previous volumes, and as they are used by the six different voices, the cadence at the end of the first line of the verse is often to be found only after considerable development of the first thematic fragment. The actual setting of the words also helps to extend the length of the musical phrase. No Elizabethan composer had any scruples about using several notes to a syllable, but Weelkes was the only one who dared to set such a word as "thundering" to the following roulade:

LIKE TWO PROUD ARMIES

Ex. 9

This gives a "massive" effect comparable to certain choruses by Handel, but it is noticeable that the melisma is used only for appropriate words—"fury", "sulphurous" and the like—and is not an integral part of the musical style as with the later composer. This extension of scale also gives rise to another characteristic feature of Weelkes's counterpoint, the augmentation of a musical phrase in the bass, over which the original phrase is repeated many times by the other voices. The effect of solidity produced by such a weighty anchor is most suitable for building up the climax of a madrigal, and it is in the final section that this is often used, the

most famous example being the last phrase of 'As Vesta was from Latmos Hill descending', which has possibly the greatest climax of all the madrigals in the 'Triumphs of Oriana'.

In his sixth volume it is evident that Weelkes was attempting to find some method of tightening the form of the large madrigal by purely musical means, and this is especially needed in the madrigals in two parts, in which two stanzas of the verse are set to different music. As the easiest method of achieving unity is some form of repetition, it is not surprising to find in 'Thule, the period of cosmography' that each half of the madrigal ends with the same musical phrase, a procedure which is assisted by a "refrain" or "chorus" that occurs in the two stanzas of the verse. More interesting than this elementary though effective procedure is that adopted in 'What have the gods', in which each stanza, as in 'Thule', has a refrain, this time of one line only. The opening of the madrigal is clearly in A minor, and after an extended piece of contrapuntal writing the first part ends with a chordal passage which appears to be E major. This sounds to modern ears as though the madrigal had ended on the dominant, but it was quite common in the sixteenth century as the natural result of writing in a plagal mode. The second part soon resolves this feeling of E major on to a chord of A minor, and after plunging rather insistently into D minor, the madrigal ends with the chordal passage which had ended the first part, altered only to effect an ending in A minor. This bears a remarkable resemblance to the binary form as developed by Domenico Scarlatti in his harpsichord sonatas a hundred years later and in Elizabethan music is found only in dances, as for example Bull's 'Courante Kingston', where it is used on a scale small in comparison with this example of Weelkes. It shows Weelkes thinking in more modern terms in weighing key contrast and in using the repetition of key as a major factor in the unification of a musical structure.

It is not, however, this tentative attempt at musical organization that represents the great achievement of these two volumes. Rather is it that the natural musical form arising from textual necessities has been found. Here are all the changes of mood of the earlier madrigals, no longer illogically breaking up the smoothness of the melodic line, but forming an integral part in the play of the opposing elements. This expansion in the scale of the madrigal means that contrast, unnecessary in the short ballett or the canzonet-like madrigal of the first and second volumes, is vital in maintaining the interest of singer and listener, and the greater length of phrase allows Weelkes to create moods more deeply and lastingly. Thus the abruptness of

earlier works is changed into smooth and seemingly inevitable contrasts.

After this great achievement Weelkes published only one more volume of madrigals, and this in 1608, leaving eight years with no secular publication. The reason for this apparent decline in productivity seems to be that he turned his attention to church music, having been appointed, first, organist of Winchester College and, later, organist of Chichester Cathedral. Accordingly, this last volume consists, not of large-scale works, but small canzonets with light frivolous words of a satirical or humorous nature, a recreation from more serious work in the same way that Brahms's later piano pieces were a relaxation from writing symphonic works. Like these piano pieces, the three-part airs are pure delight and are fashioned as exquisite miniatures. The charming realism of 'The Nightingale' (which, being mainly about the cuckoo, offers no opportunity to imitate that bird's song) and 'Strike it up, tabor', although slight in texture, makes these airs pleasing to singer and listener alike.

There can be little doubt that Weelkes was instrumental in showing the younger English madrigal composers the great possibilities of this form of secular music, and it is noticeable that in the main stream of composers after 1600 secular compositions play a much larger part than ever before. Weelkes showed the way to a new expressive harmony which, although influenced by Italian chromaticism, remained English in its refusal to depart from a diatonic basis and in its greater use of discord. The treatment of words after 1600 is also in the manner of Weelkes, never breaking up the contrapuntal line for purely literary considerations and thereby tending to recitative as did the Italian madrigal, yet following the meaning of the individual phrase as closely as is commensurate with musical unity. In the next twenty years the madrigal became a medium for the expression of intense personal emotion, and the innovations of technique introduced by Weelkes made possible the romantic attitude which is so characteristic of the madrigal. It is therefore through the study of Weelkes that the work of Wilbye, Ward, Tomkins and Pilkington can be seen in perspective and the rise of secular music fully understood.

GUSTAVE FLAUBERT AND MUSIC

BY G. JEAN-AUBRY

Ah! vous croyez, parce que je passe ma vie à tâcher de faire des phrases harmonieuses en évitant les assonances, que je n'ai pas, moi aussi, mes petits jugements sur les choses de ce monde.

(Letter to George Sand, 1866.)

FRENCH novelists of the nineteenth century have been pretty generally accused of having disdained or even hated music. Such a view, upheld without evidence, is the more strange in Flaubert's case, since he is well enough known as a writer whose constant care was the cadence of his phrases and the musicality of the words they contained. His correspondence shows him obsessed, to the point of a sort of martyrdom, with the choice of the sound-values and the melodious inflections of language. Different though a writer's and a composer's or instrumentalist's musical sense must assuredly be, they all share certain aural preoccupations which have several points in common. It would be surprising if an author as sensitive as Flaubert was in matters of the melody and harmony of his style were entirely unsusceptible to musical enjoyment, even if his interest did not extend to the investigation of its causes and effects.

To study Flaubert's life and work with some care is to discover that music, far from having been excluded from either, held a sufficiently conspicuous place there to attract the attention of those who, attached to both music and letters, like to discover light gangways or solid bridges leading from the one to the other, as the case may be. It will be seen that, instead of holding music in contempt, Flaubert found himself so engrossed by it at times that he had to be on his guard lest his work should reflect too precisely the pleasures of his musical experiences.

* * *

Let it be said first of all that Flaubert does not appear to have received any musical instruction: the letters of his childhood and youth which have been preserved nowhere mention anything of the kind. Yet a phrase in a letter written at the age of twenty shows that music was not excluded from his family circle. When he submitted to the tedium of legal studies in Paris in order to satisfy his father's wish, he wrote in August 1841 to his sister Caroline,

who was three years younger, to whom he was bound by keen affection and who shared his tastes:

While I am here, drudging over rents, servitudes and other idiocies, you, dear old rat, strum Chopin, Spohr and Beethoven.

Which not only shows that Caroline Flaubert was a fairly skilful pianist at the age of seventeen, but also that her choice of composers was an improvement on those who as a rule delighted the musical amateurs in the French provinces fourteen years after Beethoven's death and eight before Chopin's. Her choice is in all probability to be attributed to the violinist Antoine Orlowski, who, born in Warsaw in 1811 and, like so many of his compatriots, a refugee in Paris in 1830, had been a pupil of Lesueur, Berlioz's master. A few years later, settled at Rouen as theatre conductor, he established himself there as teacher of the pianoforte and of accompaniment. He must have given lessons to Caroline Flaubert, for after her death Flaubert, then on a visit to Egypt, alludes to him in a letter to his mother as though to someone well known to them both. Thus if, at the age of twenty-four, when he lost his sister, Flaubert had occasion to hear good music in his very home, and some perhaps less good too, the letters he wrote at that time show him very far from disinclined to listen to all sorts of music.

From Genoa, where he happened to be on May 1st 1845, he wrote to his friend Alfred Le Poitevin: "I frequently visit the churches, where I hear singing and organ playing". A few weeks later, on his return from Italy by way of Geneva, he wrote to the same friend:

To-night, just now, I went for a walk, smoking my cigar, to a little island on the lake opposite our hotel, called "l'ile de Jean-Jacques" because of Pradier's monument [of Rousseau] which stands there; this island is a walking-resort where they play music in the evening. When I reached the base of the statue the brass instruments played softly . . . Old Rousseau remained motionless on his pedestal and listened to it all. I shivered, for the sound of trombones and flutes went to my very vitals: after the andante came a joyous piece full of flourishes . . . the music went on a long time. I put off my return home for symphony after symphony, until at last I left.¹

Four years later he wrote to his mother from Paris, on the eve of his departure on a long journey to Egypt and Palestine:

Last night, after writing to you, I went to the Opéra to see 'Le Prophète'. It was magnificent and did me good; I came out refreshed, amazed and full of life.²

If such enthusiasm for this opera of Meyerbeer's should cause

¹ Geneva, May 26th 1845.

² Paris, October 27th 1849.

surprise, it may be pointed out that the work was then absolutely new³, and that it was not so long since Berlioz himself had woven laurel-wreaths for this composer in his articles in the 'Gazette musicale'.

In the course of his travels in the Near East Flaubert did not remain untouched by musical impressions, and he even borrowed an image from music more than once. From Cairo he wrote to Jules Cloquet in January 1850:

What can I say of Egypt? What am I to write to you? I have scarcely yet got over my first stupefaction. It is as though you were thrown fast asleep into the very midst of a symphony by Beethoven, where the brass rends your ear, the basses growl and the flutes sigh.

He does not fail to notify Louis Bouilhet of the "three or four musicians playing their strange instruments at the end of the hall in the Cairo hotel". He informs him that he will bring back some of these instruments and explains to him the manner of their performance:

The music always follows the same course, unceasingly, for a couple of hours. The flute is acrid, the timbrels reverberate in your breast, the singer dominates the whole.

And a few days later, still at Cairo, continuing his impression of Egypt in a letter to his mother of February 3rd 1850, he ends a long paragraph with these words: "What is most terrible is the music". In another letter from the same place, addressed to Louis Bouilhet, he describes "two rebec players, seated on the ground, who never cease to make their instruments scream". On his return from this journey he was to state that among the most charming things he had seen in Greece were the itinerant musicians.⁴

It would be wrong to suppose that he was attracted merely by the singularity of exotic music and instrumentalists, for once re-installed at Croisset near Rouen, after his long and often harassing journey of eighteen months, he wrote to Louise Colet⁵:

I permitted myself a debauch last Wednesday by going to a concert at Rouen and hearing Alard, the violinist. . . . The pleasure of hearing extremely fine music very well played compensated me for the sight of the people who shared it with me.

He could not often indulge in such a "debauch", for he lived a monastic kind of life in his retreat at Croisset; he did not go to Rouen, though it was no great distance away, except now and again and for only a few hours in the daytime. Opportunities to hear music did not come his way; but it was no stranger to his thoughts.

³ It had been produced at the Opéra on April 16th 1849.

⁴ Letter to his mother, Patras, February 9th 1851.

⁵ February 1852.

In his letters to Louise Colet, in which he enlarged both on the thwarted ardours of his heart and on the rigorous exigencies of his artistic convictions, musical comparisons came easily to his pen:

If only I had a voice; if I could sing, oh! how I should modulate those unceasing aspirations which are constrained to take flight in sighs.⁶

Woman's heart is a pianoforte on which man, that artistic egoist, chooses to play tunes with which to shine, and all whose keys respond.⁷

One often comes across children who are hurt by music; they have great gifts, remember tunes after a single hearing, play the pianoforte with enthusiasm; their hearts beat fast, they grow thin and pale, are taken ill, and their poor nerves, like those of dogs, are racked with pain at the sound of notes.⁸

If one remembers Flaubert's hypersensitivity, the efforts he made to control it and the nervous troubles to which he became subject soon after the age of twenty, one may wonder whether there was not some hidden connection between the case he outlines in this last passage and his own, and whether at certain moments in his life he was not obliged to take the defensive against musical emotions.

Immersed as he was for five years in the passionate and painstaking composition of '*Madame Bovary*', he wrote to the same correspondent:

I am, as I write this book, like a man playing the pianoforte with lumps of lead on each finger. But once I shall know my fingering, once an air after my taste comes under my hand which I can play with my arms tied, then all may be well.⁹

The musical comparisons in his correspondence extend to life itself:

You hold tenaciously to life, you want to play on that stupid drum which threatens to expire under your fist at any moment and whose music is beautiful only when muted, when the strings are slackened instead of stretched.¹⁰

To refer to every allusion to music and to instruments in Flaubert's correspondence would be impossible; let us content ourselves with those which show that, far from hating music, he cherished an inclination towards it which his mode of life, more often than not that of a recluse, prevented him from satisfying.

We may note that in 1853 he regarded it as very proper for his best friend, his other self, Louis Bouilhet, to have poems of his set

⁶ Croisset, August 12th 1846.

⁷ April 1852.

⁸ In a letter of 1852.

⁹ Letter to Louise Colet, August 1852.

¹⁰ To the same, 1853.

to music by Ernest Reyer, and that he even encouraged him the following year in writing the libretto for an *opéra-comique* that composer had asked him to produce. Himself always indignantly opposed to the publication of his works in illustrated editions, he never made any difficulties about their being chosen as subjects for musical treatment. He not only authorized Reyer to use 'Salammbo' as the basis for an opera, but actually encouraged him, as the following extracts from letters to his niece Caroline Commanville testify:

This morning I definitely sent Catulle [Mendès] about his business in the matter of 'Salammbo'. Reyer came to me yesterday, and we had a discussion about this.¹¹

Ah! if only a fine opera were to be made of 'Salammbo'!¹²
I am busy with Reyer about 'Salammbo'—the opera.¹³

Even before that a passage in one of his letters written as he approached his fortieth year shows that he was quite capable of passionately enjoying the most severe and noble kind of music:

I have been to the theatre only twice this winter, both times to hear Mme. Viardot in [Gluck's] 'Orphée'. This is one of the greatest things I know. Not for a long time have I felt so enthusiastic.¹⁴

In passing we may note that by 1860 Flaubert was not yet in communication with Turgenev, for this did not happen until three years later. There is thus no question that this enthusiasm could have been merely in the nature of friendly interest, due to the well-known relations between the Russian novelist and Pauline Viardot.

When after the death of his sister it fell to Flaubert to take care of the little daughter she had left, he saw to it that the child should be taught music. She was thirteen when her uncle jestingly wrote to her:

I count on being regaled on my arrival with a trio for pianoforte, violin and hunting-horn. I should like to see you wrestling with two musicians.

As she grew to womanhood he took pleasure in seeing her practising the pianoforte more assiduously, confided to her his regret at not having had leisure to hear 'Don Giovanni', did not forget to let her know that he went to hear Adelina Patti, who that night had seemed "marvellous"¹⁵ to him, and that he had met and heard Sarasate at the Viardots'.

The man who all his life strove to discipline his sensibilities

¹¹ Letter to his niece Caroline, June 12th 1879.

¹² To the same, June 15th 1879.

¹³ To the same, September 3rd 1879.

¹⁴ To Mlle. Leroyer de Chantepie, Paris, March 30th 1860.

¹⁵ To his niece Caroline, November 6th 1869.

sometimes allowed them to break all constraint in favour of music, as witness this passage in a letter:

What moonlight in the evening! On Monday, towards midnight, some people returning from a party passed under my window in a boat, playing on wind instruments. I had to close my window . . . my heart overflowed.¹⁶

* * *

Let us now examine the extent to which music was capable of influencing Gustave Flaubert's work and the part it played there.

In the very first works of his awakening adolescence significant allusions begin to appear. In the eighteenth chapter of the '*Mémoires d'un fou*', which date from his seventeenth year, which he never intended to publish and in which he worked off his then overflowing romanticism, the following passage may be read, which in a work so obviously autobiographical can hardly fail to reflect his own youthful musical impressions:

I do not know of what magic power music is possessed: for weeks together I have dreamed of the rhythmic cadences of some air or of the spacious outlines of a majestic chorus: there are sounds which enter into my soul and voices that make me dissolve in delight. I loved the roaring orchestra, with its floods of harmony, its mute vibrations, and that immense vigour which seems to have muscles and dies at the point of the bow; my soul followed the melody unfolding its wings towards infinity and rising in spirals towards heaven, pure and slow, like a perfume.

In another manuscript of his youth, the story entitled '*Novembre*', written about his twentieth year and preserved among his papers, the melancholy theme of the barrel-organ appears, a theme that was to meet its literary fortune at the hands of poets like Mallarmé and Jules Laforgue:

He grew sadder than ever, the days drew out longer than ever for him: the barrel-organs he heard under his window tore his soul out of him; he found these instruments unspeakably melancholy and said they were boxes filled with tears.

The barrel-organ is found again in '*Madame Bovary*', where its sounds awaken such thoughts as these in the young woman:

They were tunes played in the theatres, sung in drawing-rooms, danced in the evening under the starlight, echoes of the world straying towards Emma. Sarabands without end went round in her head and, like a dancing-girl over the flowers in a carpet, her thoughts, leaping with the notes, swayed in dream after dream and in sadness upon sadness.

In a third manuscript of his youth, unpublished until after his death, an earlier '*Éducation sentimentale*' which had next to nothing to do with the masterpiece appearing under the same title

¹⁶ To Mme. Roger des Genettes, 1864.

in 1869, music no longer serves but to support scenes where absurdity vies with pretension, scenes exercising the author's satiric vein on the vanities of middle-class society:

Henry grew ecstatic over Beethoven, whose music he had never heard, with Mlle. Aglaé, who did not understand it.

Descriptions of this kind verge on caricature, and even during his apprenticeship the author produced pages written in an ink much the same colour as that which was to serve nearly thirty years later to relate the successive discomfitures of '*Bouvard et Pécuchet*' :

Mlle. Aglaé was asked to sing: she sat down at the pianoforte, ran over scales, whinnied, pawed, breathed hard and brushed the keyboard. Nobody understood a word of the Italian air she emitted from her larynx; and since it was long, everybody applauded at the end. The German, whose opinion was asked, replied that he knew nothing about music, which seemed odd, Germans being expected to be musical.¹⁷

And the author indicates the musical taste (?) of some of his characters in a way to make them the literary equivalents of those immortalized by the pencils of Daumier and Henry Monnier about the same time:

After dessert he liked to sing some *Béranger* and he also found that at that particular moment a little tune on the pianoforte was not disagreeable to hear: for him all that was not country-dance was funeral music.¹⁸

But let us proceed to Flaubert's real works, those he agreed to publish and which made him immortal—first of all '*Madame Bovary*'. Music plays a discreet, effective and prominent part in this picture of provincial manners, which paints the littleness and deterioration of a woman endowed beyond measure with the faculty of imagining herself other than she is, this tale of the life and death of a small middle-class person who is the victim of her romantic aspirations and of the disparity between the extent of her dreams and the mediocrity of her nature.

In describing minutely the causes at work to make of Emma Rouault an unsatisfied woman, Flaubert did not neglect references to music, in so far at least as it was generally recognized at the time of his story. Music in '*Madame Bovary*' appears as a vehicle for day-dreams. When Madame Bovary, on the night of her arrival at Yonville l'Abbaye, finds herself dining at the inn of the Golden Lion with the chemist Homais and the solicitor's clerk Léon Dupuis, she asks the latter: "Are you a musician?"—"No", he replies, "but I like music very much". To which Emma says: "And

¹⁷ 'Novembre', Chap. vii.

¹⁸ *Ibid.* Chap. xxiii.

what sort of music do you prefer?"—"Oh, German music, the kind that makes you dream".

Near the beginning of his book the novelist shows us his heroine at the age of fifteen in the convent school, having a music lesson:

The songs she sang were concerned with nothing but golden-winged little angels, madonnas, lagoons and gondoliers: peaceful compositions affording a glimpse of the attractive phantasmagoria of sentimental realities beneath their insipid style and their miscalculated notes.¹⁹

Once married to that honest and insignificant country doctor, whose well-meant commonplaceness in no way comes up to her expectations, Madame Bovary at first finds in the pianoforte a means of distraction from her dreams and of increasing her prestige in her husband's eyes:

As for the pianoforte, the faster her fingers ran the greater grew Charles Bovary's wonder. She struck the keys with decision and ran without interruption over the keyboard from top to bottom. Thus shaken by her, the old instrument, with its frayed strings, could be heard at the other end of the village, if the window was open, and often the bailiff's man, going down the high-road bareheaded and in his socks, would stop to listen with his paper in his hand.²⁰

But she soon grows tired of this. What is the use of "sighingly singing melancholy adagios" to her husband?

Why play? Who is to listen? Since she would never do so in a velvet dress with short sleeves, on an Érard pianoforte at a concert, striking the ivory keys with light fingers and aware of ecstatic murmurs like a breeze around her, it was not worth going through the boredom of practice.²¹

Music remains none the less a kind of "tone-foundation" for her dreams. It is so during the ballroom scene at the Château de La Vaubyessard, where Emma Bovary for the first time finds herself in contact with the "world" that had so closely engaged her imagination, though she had only the vaguest hopes of ever being introduced to it. It is so again in the chapter enacted at the Rouen theatre during a performance of 'Lucia di Lammermoor', which is the occasion for another meeting with Léon, a meeting that contributes to her falling in love with him.

In the first of these scenes the novelist writes: "A smile rose to her lips at certain delicacies of the violin, which sometimes played alone when the other instruments were silent."²² In the second we find a very careful and detailed description of a provincial opera performance and of the impressions it awakens in this rather

¹⁹ Part I, Chap. vi.

²⁰ *Ibid.*, Part I, Chap. vii.

²¹ Part I, Chap. viii.

²² Part II, Chap. vi.

fatuously romantic young woman, from the moment when the orchestra preludes to that at which Léon suggests to the couple that they should go and eat ices without waiting for the end of the opera.

She abandoned herself to the lulling melodies and felt all her being quiver, as though the violin-bow were playing on her nerves.²²

She filled her heart with these melodious laments, which wailed to the accompaniment of the double basses, like cries of the shipwrecked in the tumult of a storm.²³

Even before she had thus re-encountered the solicitor's clerk in the theatre, at the moment when he had left Yonville, she had been thinking of him, and the author tells us that "Conversations returned to her memory more melodious than the song of the flutes and the chords of the brass".

In 'Madame Bovary', then, there is, as it were, a complete musical sub-plot supporting and throwing into relief the succession of the romantic illusions of the heroine, who, indifferent to the quality of music, cares only for the sentimental atmosphere it exudes and for the support it lends to her incessant day-dreaming. Among the novels of which neither music nor musicians are the subject it may be regarded as one of those in which music has the largest share.

In Gustave Flaubert's other great novel, 'L'Éducation sentimentale', music plays a much more singular part. The remarkable works by M. Gérard-Gailly²⁴ have left us without a doubt that in this novel Flaubert made use of numerous recollections of his private life and that the principal heroine of the book, Madame Arnoux, is a pretty faithful portrait of the real Élisa Schlesinger, whom the young Flaubert had met at Trouville about 1836, and for whom ever after he entertained a secret passion which, in spite of separation, survived the years.

The husband he gives to Marie Arnoux in 'L'Éducation sentimentale' shows, in spite of the author's precautions, more than one characteristic of the living heroine's husband, Maurice Schlesinger, who was no other than the son of the Berlin music publisher and founder of the 'Berliner allgemeine musikalische Zeitung'. The father on his death left his concern to his younger son, the elder being forced to find his fortune elsewhere and establishing himself in Paris as a music-dealer and occasional publisher, at the corner of the Rue Richelieu and the Rue Saint-Marc. He was thirty-seven

²² Part II, Chap. vi.

²³ *Ibid.*

²⁴ 'Les Fantômes de Trouville' (Renaissance du Livre, Paris 1930) and 'L'Unique Amour de Flaubert' (Le Divan, Paris 1932).

when, on January 1st 1834, he founded the 'Gazette musicale'. Berlioz was from the first an assiduous contributor and even, at certain times, acted as temporary editor. The paper offered considerable moral support and by no means negligible financial resources to the great composer in the course of his difficult career, and his name was more often mentioned in it than those of Rossini and Meyerbeer together.²⁵ It was Meyerbeer, however, who introduced Schlesinger to Wagner on his arrival in Paris in September 1839, and Schlesinger in turn made Wagner acquainted with Liszt.²⁶

It will be gathered that Maurice Schlesinger found himself at the very source of the most advanced music of his time. Now Flaubert, at about the age of twenty, paid visits to Paris—casually during the years 1841–42 and almost continually between October 1842 and August 1843—disinterestedly attending the École de Droit. The secret and passionate admiration he cherished for Madame Schlesinger induced him to renew the relations with her household which had begun at Trouville; and not only was the future novelist a fairly frequent guest at the Schlesinger's Wednesday dinners²⁷; he also often visited the office of the 'Gazette musicale'. We have his own word for it in the letters he addressed to Schlesinger ten or fifteen years later, when the latter had decided to leave Paris and return to Germany, having been compelled by various difficulties to hand over his publishing-house to Brandus in 1846:

That good room at the 'Gazette musicale', where such strong things were said between four o'clock and six o'clock in the evening.²⁸

I never see Panofka or pass the splendid Brandus shop without a heartache, thinking of the old days where we blustered so well and so hard at the 'Gazette musicale'.²⁹

There can be no doubt that at the office of the 'Gazette' or at the Wednesday dinners Flaubert must not only have heard a great deal about Berlioz and his works, but must have met the composer. When Berlioz's correspondence began to appear in 1879 Flaubert wrote to his niece Caroline:

The reading of the 'Correspondence inédite de Berlioz' has restored me. Read it, I beg you. There is a man and a true artist! What a hatred of mediocrity! What beautiful rages against the

²⁵ Cf. 'Berlioz' by Adolphe Boschot, Vol. II, p. 265. In 1840 the 'Gazette musicale' organized a concert of works by Berlioz.

²⁶ Cf. Letter from Wagner to Liszt, Paris, March 24th 1841.

²⁷ "I am invited for Saturday next to a grand annual supper at my friend Maurice Schlesinger's; I have accepted: that will restore my nerves." (Letter to his sister Caroline, Paris, March 1842.)

²⁸ Letter of November 24th 1853.

²⁹ Letter of December 1859.

infamous middle-class! That knocks Balzac's letters into a cocked hat.³⁰ I am no longer surprised that we were so sympathetic towards each other. If only I had known him better! I should have adored him.³¹

Unfortunately we have no other details of the musicians Flaubert met at the Schlesingers' or at the office of the paper; but his frequent visits there must necessarily have put him into touch with several of them, while at the same time he must have listened to more than one discourse on the music of the time, not to mention that, in order to please the Schlesingers, he could hardly fail to read the '*Gazette musicale*', which was in fact very entertaining, not to say a little ribald.

Of the topics discussed in the office of the '*Gazette*' we find a rather characteristic echo in Flaubert's writings. The '*Dictionnaire des idées reçues*', left unfinished at the author's death and originally intended to form a second volume to '*Bouvard et Pécuchet*', a dictionary in which Flaubert ridicules the ready-made opinions of the middle-classes, contains the following ironic precept:

RICHARD WAGNER: Snigger on hearing his name and joke about the music of the future.

In July 1840 Wagner had given the '*Gazette musicale*' two articles on German music. He was still at that time fascinated by Berlioz, whose '*Symphonie funèbre*' he had just heard. This was the time, too, when Wagner made arrangements (for various instruments) of Donizetti's '*La Favorite*' for Schlesinger—who underpaid him. He visited the office himself, and since he did not leave Paris again until April 1842, it is quite possible that Flaubert met him, although we have no proof of this. Be that as it may, the little entry in the '*Dictionnaire*' may perhaps permit us to count Flaubert among the early French Wagnerians.

When the novelist began to write '*L'Éducation sentimentale*' in 1864, which was to appear five years later, to be his masterpiece and one of the greatest of French novels, two of his principal characters, M. and Mme. Arnoux, were simply pseudonyms for Maurice and Élisa Schlesinger, and should thus have been placed before a musical background. But for that very reason Flaubert felt obliged discreetly to obliterate the traces of a too evident resemblance. Thus Arnoux, while retaining Schlesinger's disposition and character, and even his commercial occupation, is shown as the editor, not of a musical but of an art magazine, entitled '*L'Art industriel*', and as the publisher of engravings instead of songs and scores. During the four or five years he was occupied with the

³⁰ "Cela vous enfonce les lettres de Balzac de trente-six mille coudées."

³¹ Croisset, April 10th 1879.

composition of '*L'Éducation sentimentale*', in fact, Flaubert lived on memories to which music made, so to speak, a continuous background, but to which he had purposely to avoid making any too plain allusions. The situation was, perhaps, the most anomalous that has ever confronted a novelist with regard to music. All the same, it was as though the irresistible exigencies of reality had prevented him from concealing altogether how much music meant for Mme. Schlesinger and for those around her. Just as he did not hesitate to introduce into a conversation between two of his characters a reference to Rossini's '*Stabat Mater*', the very work which had involved Maurice Schlesinger in a law-suit and a sentence for breach of copyright, so he could not resist presenting Mme. Arnoux as a person of musical tastes.

Music forms the background for the first scene betraying the emotion of the hero, Frédéric Moreau, at the sight of Mme. Arnoux. In his description of the steamboat with which the novel opens the author did not omit the "ragged harper, leaning upon his instrument":

The harper threw back his long hair behind his shoulders, stretched out his arm and began to play. The piece was an oriental romance concerned with daggers, flowers and stars. The ragged man sang this in a harsh voice: the throb of the machine cut in crosswise against the melodic accents: he twanged harder, the strings vibrated, and their metallic sound seemed to emit sobs. . . . When the music stopped, she blinked her eyelids several times, as though awakening from a dream.³¹

Where the author begins to describe the mixture of ardour and weakness in Frédéric Moreau's character he remarks: "Sometimes music alone seemed to him capable of expressing his inward troubles; he then dreamt of symphonies".³² And later: "He hired a pianoforte and composed German waltzes".³³ But it is during the first evening Moreau (alias Flaubert) spends in the Arnoux household that Mme. Arnoux's overwhelming fascination for the young man is expressed in terms of music:

Rosenwald asked Mme. Arnoux to sing something. He preluded; she waited: then her lips parted and a pure, long-drawn thread of sound rose in the air. . . . It began in a grave measure, like church music, then, becoming enlivened in a crescendo, increased its outbursts of sonority, only to become suddenly appeased: and the melody returned amorously, in broad and lazy waves.

She stood erect near the keyboard, her arms relaxed, her glance astray. Now and again, to read the music, she narrowed her eyelids and moved her head nearer for an instant. In its lower notes her

³¹ ' *L'Éducation sentimentale*', Chap. i.

³² *Ibid.*, Chap. ii.

³³ *Ibid.*, Chap. iii.

contralto voice assumed a lugubrious tone that froze the hearer. . . . Her throat, from which roulades issued, moved softly, as though under airy kisses: she uttered three high notes, descended from them again, reached one higher still and, after a silence, finished on a pause.²⁵

This passage has been quoted almost in its entirety because it was the occasion later of strictures on the part of another great novelist, and one whom one would not have expected to launch forth into musical criticism. Ten years after its first publication, 'L'Éducation sentimentale' was reissued, and Turgenev then became one of its most enthusiastic readers. From the Viardots' house he wrote to Flaubert on November 13th 1879 that "for the last six days they have been reading the book, enchanted and ravished"; but he made the following reservations concerning the passage just quoted:

In the dialogue, nevertheless, there is a blot, a single one, and that is the description of Mme. Arnoux's song. First, as one imagines her, she should be singing otherwise and something else. Second, a contralto voice cannot make its effects on *high* notes, the last even higher than the first two [sic]. Third, it should have been musically specified what she is singing, for without that the impression remains vague and even just a little comic, which you did not intend, did you?²⁶

Apart from that suggestion of a comic effect, which it is not easy to accept, this criticism is not without foundation, and one may well suspect that it came, not from Turgenev, but from that great singer Pauline Viardot to whom the great Russian novelist was so tenderly attached. But there was some justice too in Flaubert's reply, written six days later:

No doubt the passage in question is not a strong one. I even think it a little cheap [*coco*]. Still, a contralto voice can make an effect with *high* notes: witness Alboni; and you seem to me rather severe, when all is said. Note in my defence that my hero is not a musician and that my heroine is a mediocre person. Never mind, between ourselves, that paragraph has always worried me. In writing it I must have been embarrassed by contradictory recollections.²⁷

Flaubert, then, did have musical recollections; here is another proof that he was no stranger to music. But was Mme. Schlesinger herself a musician? That is something we do not know. Her counterpart, Mme. Arnoux, however, when she begins to take Frédéric Moreau into her confidence and tells him the story of her earlier years, does not forget to describe the young girl she once was as being possessed of "a rage for music, when she sang far into the night in her little room". And just as music accompanies the young

²⁵ *Ibid.*, Chap. iv.

²⁶ Ivan Turgenev, 'Correspondance avec ses amis français' (Charpentier, Paris, 1901).

²⁷ 'Lettres inédites à Tourguenoff' (Édition du Rocher, Monaco, 1946), p. 295.

man's first evening in the Arnoux household, so it reappears when Frédéric goes to spend Mme. Arnoux's birthday in the country house at Saint-Cloud which Arnoux has just bought:

Above their heads a roulade burst forth: Mme. Arnoux, thinking herself alone, amused herself by singing. She produced scales, shakes, arpeggios. There were long notes that seemed to hold themselves suspended: others tumbled down rapidly like the drops of a cascade: and her voice, coming through the shutters, cut into the great silence and rose to the blue sky.²⁸

And towards the end of the novel, during the scene of the sale by auction that follows on Arnoux's ruin, the pianoforte plays a part of pathetic remembrance among the things falling to the hammer.

* * *

If, as we have seen, music plays a by no means negligible part in Flaubert's two great "modern" novels, his "antiquarian" books make use, naturally enough, of the musical impressions he had received in the course of his travels in Egypt and Palestine. In 'Salammbo' the priests of Tanit's temple "sing with shrill voices" a hymn to the divinity of Carthage, accompanying themselves on the lyre. Music forms a background for the first appearance of Salammbo in the chapter 'Le Festin', as well as for the picture of the priestesses of Tanit along the ramparts of Sicca. Salammbo's slave rhythmically punctuates on the *nebal* her invocation of the luna女神. The kithara and the flute appear in the scene of the serpent, as well as cymbals, crotales and timbrels in the final scene of Mathô's martyrdom and Salammbo's death. Flute, a pair of crotales and harp play for Salome's dance in 'Hérodias'. It is thus not surprising that these two works should have immediately attracted the attention of musicians, both by the musical rhythms and the musical colours implied by them.

A passage in a letter addressed by Flaubert to Théophile Gautier soon after the publication of 'Salammbo' suggests that the latter intended to make a libretto of it and hoped that it would attract the interest of a composer of repute, who was no other than Verdi:

Are you thinking of 'Salammbo'? Have you any news in regard to that young lady? The 'Figaro-Programme' is talking about her again, and Verdi is in Paris.²⁹

This plan came to nothing; and the first composer to be attracted by 'Salammbo' to the point of wishing to find the subject for a musical work in it was not an Italian, nor a Frenchman, nor a German, but a Russian, and not by any means the least among them, for he was Mussorgsky.

²⁸ 'L'Éducation sentimentale', Chap. v.

²⁹ Letter of 1862.

Less than a year had gone by since the appearance of 'Salammbô' when Mussorgsky set to work to extract from it the libretto for a dramatic work. He had not long before returned to St. Petersburg after a stay in the country with his mother, and with five other young people he formed a bachelor's household nicknamed "The Commune". Now and again guests were invited there for the evening. A list of the friends who frequented Mussorgsky at that time has been preserved, and Turgenev is among them. Extremely well informed about French matters as he was, did he draw the young composer's attention to this Carthaginian novel? In any case Mussorgsky was completely obsessed by it for several weeks. He set some of the verses of his own libretto to music, borrowed others from Heine and from various Russian poets, and gave minute directions about details of production. The opera was to be called 'The Libyan', Mathô being the central character.

In December 1863 he finished the second scene of Act II (Mathô's intrusion into the temple of Tanit where Salammbô is asleep). In November 1864 he completed the first scene of Act III (that on the terrace before the temple of Moloch including a chorus of priests, the chorus of the children about to be sacrificed to the god and that of the lamenting mothers). Lastly, the following December, he composed the first scene of Act IV (the condemnation of Mathô). These three scenes he brought to a close and even partly orchestrated, working at them during the course of 1864. Early in 1866 he added a chorus of women with the following indication: "The priestesses console Salammbô and clothe her in nuptial garments". The finished portions of 'Salammbô', in the form of a vocal score, are to be found, according to Oscar von Riesemann's book on Mussorgsky, at the Leningrad Library.

Curiously enough, a considerable part of this music was later used by the composer in a work of very different framework and character — no other, in fact, than 'Boris Godunov'. The invocation of the goddess Tanit became the recitative of the dying Tsar Boris; the music of the scene between Mathô, Spendius and Salammbô furnished that of the two Jesuits in the last act of 'Boris'; the opening of the scene of Mathô's sacrifice was turned into Boris's arioso in Act III, while Mathô's arrest became the musical foundation of the assembly of boyars in the last scene but one. A chorus of Libyans, moreover, reappeared later in the form of a chorus in 'Joshua' and, more strangely still, a chorus of Carthaginian rebels served for a choral song of the crowd in the comic opera of 'Sorochintsy Fair'.

What induced Mussorgsky to give up '*Salammbô*' is not known; but, as we have seen, the labour it cost him was not lost. And Rimsky-Korsakov made no secret of the enthusiasm fired in him by this score of '*Salammbô*', so far as it went.

It seems probable that Flaubert remained unaware to the last of this intention on Mussorgsky's part and of the fact that he had actually begun to work out his plan. On the other hand, some years later, he was immediately disposed to consent to Ernest Reyer's wish to write an opera on the subject of '*Salammbô*'. Already in 1876 he wrote to one of his correspondents:

Thank you for sending me that paragraph announcing that an opera on '*Salammbô*' is being made in Italy, but I cannot raise any objection. Besides, I do not care in the least. If Reyer and Catulle Mendès are vexed, let them fight it out themselves.⁴⁰

Three years later he wrote to the same lady:

I have broken with Catulle Mendès, and Reyer will go to Barbier to arrange '*Salammbô*'.⁴¹

I have given up Catulle Mendès, and Reyer will take du Locle as librettist. But before the grand opera of '*Salammbô*' is produced some time will yet elapse.⁴²

He did not know how truly he spoke, for Reyer's opera did not see the footlights until February 10th 1890, at the Théâtre de la Monnaie in Brussels, and May 16th 1892 at the Paris Opéra. Flaubert had then been dead more than ten years; Ernest Reyer was nearly seventy, and this was to be his last work. The libretto had been made by Camille du Locle, who years before had furnished the text of Verdi's '*Don Carlos*' and outlined that of '*Aida*' by the same master, to whom however he does not seem to have proposed '*Salammbô*' at that time. Skilfully drawn from the novel, the libretto of the opera offered its composer plenty of occasions for symphonic, vocal and choral music, and Reyer's work met with the most favourable reception before it sank into oblivion.

Before another ten years had passed a young holder of the Prix de Rome, André Caplet, wrote an orchestral suite based on '*Salammbô*', a work that was performed but not published. Twenty-five years after that Florent Schmitt in turn produced an important score for a film based on this work of Flaubert's, and three orchestral suites were extracted from this by the composer.⁴³

⁴⁰ Letter to Mme. Roger des Genettes, 1876.

⁴¹ June 13th 1879.

⁴² July 15th 1879.

⁴³ This score, Op. 66, comprises the following: Suite I: 1. 'Le Palais silencieux. Festin des barbares'; 2. 'Au Gynécée. Fuite de Mathô avec le zaimph'; Suite II: 1. 'Sous la Tente'; 2. 'Récit du Vieillard. Le Champ de cadavres du Macar. Les Frondeurs baléares'; Suite III: 1. 'Le Pacte de guerre. Au Conseil des anciens. Le Défilé de la hache. Cortège d'Hamilcar'; 2. 'Supplice de Mathô'.

Meanwhile, in 1894, 'Saint-Julien l'Hospitalier' had inspired a dramatic legend in the form of an orchestral suite by Camille Erlanger; 'La Tentation de Saint-Antoine' drew a symphonic poem from René Guillou in 1925 and a concert oratorio from Vincenzo Davico in 1929, turned into an opera in 1930 at the hands of M. Brunel. For some time the forthcoming appearance has been announced of an opera based on 'Madame Bovary', whose composer is M. Emmanuel Bondeville, a man, like the novelist, of Norman stock.

No attempt has been made here to give a complete list of musical works inspired by Flaubert's books, of which only some of the most notable are mentioned.⁴⁴ Massenet's 'Hérodiade' could, of course, be added; and if one subscribed to the opinion propounded by Frank Harris in his book on Oscar Wilde that the latter's 'Salomé' is a prentice work, the result of admiration for Flaubert and for his 'Hérodias', the number of Flaubertian musical "extensions" might be increased by the 'Salomé' of Richard Strauss and that of Mariotte. Even some "imaginary" operas might be found, like that taken from 'Salammbo' which plays an anecdotal part in the second act of 'Ondine', based ten years ago by Jean Giraudoux on the celebrated German novel by Friedrich de la Motte Fouqué. Flaubert's musical posterity is not yet extinct.

⁴⁴ It is worth noting, however, how much interest Flaubert has aroused in composers other than French. Among them are the following: American: Gilbert ('Salammbo's Invocation for voice and orchestra'); Austrian: Hauer ('Salammbo', opera); Czech: Navratil (do.); German: Tiessen ('Salammbo', ballet); Italian: Zandonai ('Giuliano [Saint-Julien], opera); Russian: Kabalevsky ('Madame Bovary', incidental music to a stage adaptation); Scottish: Cecil Gray ('Tentation de Saint-Antoine', opera).—ED.

BARTÓK'S 'IMPROVISATIONS'

AN ESSAY IN TECHNICAL ANALYSIS¹

BY STUART THYNE

THE 'Improvisations on Hungarian Peasant Songs', Op. 20, are an important and unusual landmark in Bartók's work. Important, because they initiate, together with the 'Three Studies', Op. 18, and 'The Amazing Mandarin', Op. 19, a period in his activity labelled variously as "middle", "cerebral", "tough" and so on, in which he is considered (rightly) to have been preoccupied with questions of experimental technique and (wrongly, as I believe) to have pursued these to the exclusion of expression. Unusual, because they combine two types which are elsewhere kept distinctly apart, namely the folksong setting and the free composition based on original melody. Not only did Bartók always acknowledge the use of folksongs, but in nearly all cases he set them "verse by verse" as it were, without development or extension. The 'Improvisations' and the much simpler 'Rondos' are almost the only examples of extended composition using actual folksong material.²

The 'Improvisations' are here chosen for analysis for these reasons, and for their illustration of many aspects of Bartók's technique, not only that of the middle period, moreover. They are in fact a meeting-point of impressionism as Bartók interpreted it, of formalism—to borrow from Soviet jargon—and of folksong harmonization; as such they have connections with the earlier works and the "classical" works of the late 1930s.

Any analysis of modern musical technique is a rash venture. In our century every composer of the *avant-garde* has evolved a language of his own; there is scarcely a common factor, high or low, between them, and a much slenderer connection with the past than in any previous revolutionary technique. (This is not just an illusion of proximity that will diminish in historical perspective: after all, the state of flux has persisted for half a century.) Some composers have obligingly set forth their methods in theoretical writings, providing an agenda for discussion; not so Bartók, who left his music to speak

¹ With the exception of the 'Seven Sketches', which are the copyright of Messrs. Rozsnyai of Budapest, the works from which quotations are given in music type are the copyright of Messrs. Boosey & Hawkes, Ltd., for the British Empire and the American Continent, and of the Universal Edition of Vienna elsewhere.

² I do not know whether the themes of the 'Two Rumanian Dances' (1910), which also receive extended treatment, are folksongs or original.

for itself. Is it then presumptuous for a stranger to try to deduce the method from the result? Perhaps, but this may be argued in favour of the attempt: if a style carries conviction, as Bartók's does to an ever-growing number of music-lovers of all kinds, it must be as capable of analysis as any music of the past. Though the ultimate greatness in a Beethoven quartet is not to be grasped in terms of technical analysis, the latter is nevertheless a partial contribution to a complete understanding and a sufficiently valuable one to have brought forth volumes.

But there is this difference: in Beethoven analysis the harmonic texture is for the most part taken for granted and discussed only when it departs from the usual, while formal questions are paramount; in present-day styles, however, the texture may not be taken for granted, but is always new in itself, and to concentrate on formal construction is largely to avoid the issue. A great many expositions of modern style which set out as technical analyses sidestep into discussion of purely formal matters, aided by a greater or lesser number of alphabetical letters and geometrical curves, while textbooks on modern harmony tend to confine themselves to purely vertical analysis of the more synthetic chords. The equivalent to the progression or perspective of classical music is not so easily pinned down; that it is there we surely acknowledge when we say the music moves and convinces us.

The present essay—and the word must be read in its original sense—makes no claim to knowledge of what was in Bartók's mind, nor to give the only explanation possible of each and every procedure analysed, nor to give an explanation of each procedure encountered. It is offered for the reasons already stated, and because few among the many valuable writings on Bartók have attempted just this.³ It takes the form of a line-by-line analysis with digressions on general technical questions wherever the music raises them. It makes dry reading.

A special apology is due for the various jargon words borrowed or coined. They save space: for example the term "episode", borrowed from fugal analysis, seems to describe very well the passages, usually a bar or two in length, which link the main melodic portions of these pieces. Headings and note-form instead of complete sentences are used at the beginning of each analysis for the same reason, and in naming keys major is understood unless minor is mentioned.

³ I have not had access to von der Nüll's 'Bela Bartók, ein Beitrag zur Morphologie der neuen Musik', and thus do not know to what extent the present essay overlaps that work or differs from it in conclusions.

It will be observed that a note is often described, in the analysis, by its enharmonic equivalent. In this type of music, with its many suggestions of bitonality, a given note must often be regarded in two lights according to which of its functions is being discussed, and it did not seem necessary to give an explanation each time an alteration was made. Bartók's own choice of alternatives seems, very properly, to have been guided solely by the desire to make the music easy for the player to read.

IMPROVISATION I

MELODY: 4 bars, A-A'-A"-B.

MODE: Mixolydian on F or more suitably Dorian on C, since C is the key of the work as a whole; in any case, the real character is pentatonic, with D and A as unessential notes.

FORM: 3 strains and a coda.

STRAIN 1. bb. 1-4: A simple accompaniment of major seconds from the pentatonic scale.

STRAIN 2. bb. 5-8: Harmonization by parallel triads above the melody. Bartók's exploitation of major-minor duality has often been noted, and these bars show one aspect of it: each triad except the initial F and one in B \flat is given both forms. Thus although this is one of the more obvious examples of Debussy technique absorbed by Bartók, it differs from the former's usually strict parallelism.

STRAIN 3. bb. 9-12: The manner in which the melody is harmonized illustrates one of the most common devices encountered in Bartók's folksong settings; indeed, it is so important in his original work also that it is more of a basic feature of his style than a device. It may be broadly described as a harmonization of diatonic melody by triads and others of the simpler "traditional" chords, in which the relationship between the melody and harmony is not traditional, in that the melody note which is harmonized is not necessarily a significant note in its own scale or salient rhythmically, and is not treated according to its position in the scale, while the remaining melodic notes, including those harmonically significant in their own scale, are in varying degrees discordant with the accompanying chord.

The device is related in a way to bitonality, as this (from the fifth Improvisation) shows:

Ex. 1
Improvisations, V, b. 43



The chord here is a dominant seventh to which the minor third has been added, approached melodically from the seventh. The interval between these two notes, G and D, is the melodically strong one of a perfect fourth, and the chord may be split up into the two keys of E and G; a melody in the latter key containing further notes discordant with E, such as C and A, could be continued.⁴

This application of the device is frequently used by Bartók and even more by Kodály. Bartók's extensions of the principle, are, however, far-reaching, and not necessarily based on dominant harmony, as above.

Ex. 2 is an early illustration from the 'Sketches' (1908-11), while Ex. 3, from No. 7 of the 'Eight Hungarian Folk-Songs' (1922):

Ex. 2
'Sketches,' No. V, bb. 21-3



Ex. 3
'Eight Hungarian Folksongs,' No. VII, bb. 32 ff.



shows two very striking applications, complicated by appoggiaturas

⁴ See also the chord quoted in the article in Grove's Dictionary on Harmony, par. 4 (4th ed.).

in the accompaniment; the third bar shows the dominant chord of Ex. 1. (The "relevant" note is shown in each case by the letter R.)

In the folksong settings the device usually occurs amid more straightforward harmonization, for instance in Ex. 3, where it is used for the most poignant words of the text; but in the more complex original style it may be in constant application, as in passages of the violin Concerto.

The resemblance to bitonality is of course only slight; Bartók, like most other composers of his time, rejected as sterile, after early experiments, the strict combination of melodies in different keys. Here only one element, the melody, is in a fixed key or mode, while the chords of the accompaniment are not necessarily related diatonically, but cohere by reason of some other factor such as a step-wise progression of the bass. Often, indeed, the degree of "relevance", depending on (a) the position of the relevant note in its own scale and (b) its position in the accompanying chord, itself produces a sense of progression. (Progression is, of course, a main problem before a conscientious composer creating his own technique, as Hindemith and others have realized, and the loss of the chordal progression of tonal music which had existed since the eighteenth century has been a much more revolutionary factor than the mere assimilation of discord.)

In this passage, which gave rise to the above discussion:

Ex. 4
Improvisation, I, bb. 9-12 (simplified)

the degree changes in each bar; thus in bar 9 the relevant notes occur simultaneously with their triads, and only the note C is discordant; in bar 10 there is a clash of G and of A against the G \flat triad before the relevant B \flat ; in bar 11 there is a similar clash, and the relevant note G is no longer a note of the triad but a seventh to

it; in bar 12 the relevant E \flat is an added sixth, and the clash of C and B \flat against the G \flat minor triad is more acute.

Thus the relationship of melody and accompaniment is further attenuated with each bar, and the effect is enhanced by the disappearance of the D minor triad in the fourth bar.

CODA. bb. 13–16: The last phrase only of the melody is harmonized by three triads descending chromatically to D \flat minor, and against the last of these it is repeated with expanded intervals. Expansion and contraction of themes occurs frequently in the later Bartók (it is foreshadowed as early as in the first of the 'Sketches', b. 41 ff.). Perhaps the most thorough example is the *prima parte* of the third Quartet; the finest is that at the end of the 'Music for Strings, Percussion and Celesta', where the chromatic fugue subject of the first movement is expanded to a diatonic nobility.

IMPROVISATION II

MELODY: 8 bars.

MODE: Mixolydian on C with a flat third in the sixth and seventh bars.

FORM: 4 strains, with episodes, and a coda.

STRAIN I, in C. bb. 2–9: The melody is harmonized by the "relevant-note" technique just described, and its treatment shows a similar progression towards the final bar, in which the C (B \sharp) is discordant in the accompanying F \sharp major-minor chord. The passage is complicated by overlapping of certain notes of the accompaniment into succeeding or preceding harmonies:

Ex. 5

Improvisation, II, bb. 2–9

a unifying factor is the bass, descending by step.

EPISODE I. bb. 10–13: The resultant chord of bar 9 is split up, given the rhythm of the second of each pair of bars of the melody, and combined with a transposition of itself a fourth higher. This splitting of a chord into a horizontal succession of notes and vice versa is more common in twelve-note technique than in Bartók, though there are examples of it in the middle period, e.g. in the

third Quartet, at figure 6 in the *prima parte*. According to Dille, Bartók first became acquainted with Schoenberg's music in 1912, and there are signs of this acquaintance as early as in the last movements of the second Quartet and the Suite Op. 14.⁶ An interesting comparison may be made between the latter and bars 29 ff. of Schoenberg's Op. 11 No. 2: the resemblance is close but the difference fundamental.

STRAIN 2 in E. bb. 15–22: The treatment is similar to that of strain 1, but chords of the seventh and ninth replace the triads, and there is less overlapping. The final chord is built up from the minimis in the right hand and a left-hand D; it forms a seventh chord on the latter with which the final E of the melody is discordant.

EPISODE 2. bb. 23–9: The chord is split up and treated as in Episode 1, coming to rest on A \flat with a semitone attached below. (The preliminary bars to strains 1 and 2 each had this semitone below the keynote.)

STRAIN 3 in A \flat . bb. 30–7: The principle of harmonization is the same, although the accompaniment in the first three bars is a simple ostinato made up of the semitone clash with a recurring upper grace-note B $\flat\flat$ first introduced in bar 26, where the ostinato started. This note forms an inverted pedal throughout the strain and remains, as A, a constituent of the final chord. At bar 33 the semitone resolves normally and the parts concerned move down in parallel major and minor thirds, reaching F \sharp/\natural –D at bar 37:

Ex. 6

Improvisation II, bb. 30–7

This illustrates another technical device, namely, the imparting of coherence to a discordant contrapuntal texture by use of parallel intervals moving by step; these being so much a part of classical tradition that they have a unifying force even where they are not perceived as such by the ear.

⁶ There is, however, a strong resemblance between this movement and some others of Bartók's own written before 1912, such as the seventh of the 'Sketches', at bars 9 and 10.

I believe that this is the secret of many of Bartók's contrapuntal movements, in particular of the fugue in the 'Music for Strings . . .', one of his greatest achievements, whose sounds are completely convincing to the listener but almost impossible to analyse; that they must be capable of analysis I have already argued.

As a shorter and simpler example, a passage at the beginning of the third Quartet may be quoted: bars 6-11 where there are parallel major thirds between violin 1 (in F major-minor) and Violin 2 (in C \sharp major-minor) major sevenths between violin 1 and cello and fifths between violin 2 and cello. There is also an example in Improvisation III, *q.v.*

EPISODE 3. bb. 37-41: The strain having come to rest on a D major-minor chord, with the G \sharp retained, the right hand, starting from the F \sharp , gives the first four notes of the melody in F \sharp , the B acting as a kind of enhanced leading-note⁶ for the return of the key of C.

STRAIN 4 in C. bb. 42-9: Once again the principle is the same, the accompanying chords being triads or sevenths, and there is no overlapping; there is, however, an upper pedal of two grace-notes which, like the single one in Strain 3, remain as constituents in the final chord. The final chord is the same as that in bar 9, except that the F \sharp triad is now complete with its fifth.

CODA. bb. 50-4: This consists of the figure from bar 23 and the two split chords from episode 1.

It will be seen that although the key of the movement is C, the accompanying harmonies are continually tending towards the remote F \sharp at the end of each strain (bars 9, 21, where a dominant in F \sharp is interrupted in cadence, 36 and 49). This conflict remains unresolved in the last bar.

IMPROVISATION III

MELODY: 4 lines in *parlando* style, of which the second pair is a repetition of the first a fifth lower, the intervals varying with the position in the mode.

MODE: D with C \sharp , B \flat and F \sharp .

FORM: 3 strains, with episodes, and a coda.

STRAIN 1, in D. bb. 3-14: The melody is accompanied for six bars by the fourth D-G, with grace notes C \sharp -F \sharp held against it, *senza colore*, in anticipation of the 'Night Music' movements in the 'Out of Doors' Suite, the fourth Quartet, &c. In the second half the fourth-chord B \flat -E \flat -A \flat replaces it.

EPISODE 1. bb. 15-17: The two backgrounds are combined and

⁶ In the same sense as Tovey's "enhanced dominant".

generate a new figure. Incidentally, these three bars form a "tone-row" of eleven notes; the often-quoted example in the violin Concerto was by no means the first in Bartók's work, and in the middle period his melodic line—though not its harmonic treatment—often approximates to twelve-note writing (*e.g.* the opening of the third Quartet), and even in the early works, such as the twelfth Bagatelle, he sometimes seems to be feeling in that direction.

STRAIN 2, in F. bb. 18–25: The melody is accompanied above by major thirds in the whole tone-scale, with a suggestion of imitation by inversion.

EPISODE 2. bb. 25–30: At bar 25 the accompaniment telescopes into a whole-tone chord on D against the final F of the melody: this forms a background for the figure from episode 1, which returns with modified intervals, ending with two falling major sevenths. At bar 29 a new motive in A is played against the same chord:

Ex. 7
Improvisation III, bb. 29–31



STRAIN 3 in D. bb. 31–8: The melody is in two-part counterpoint against the second half of the motive just quoted, the texture being unified by parallel descending augmented fourths.

CODA. bb. 39–45: The motive from episode 2 is extended and combined with that from episode 1 against the fourths chord of the opening. Finally two falling fourths settle on D, the melody subsiding, as it were, into its accompanying chord.

IMPROVISATION IV

MELODY: 12 bars, 2 x A–A–B, the second half being a repetition of the first a fifth lower.

MODE: G with F♯ in the first half and F♯ in the second.

FORM: 2 strains, with episode, and a coda.

STRAIN 1 in G. bb. 1–12: The melody is accompanied by an involute figure⁷ whose intervals are progressively expanded, but whose shape and function remain constant in that it rises from the melody and returns to it, moving in each case in contrary motion to the latter. In bars 10–11, this figure, instead of returning on itself, splits up into a chord formed from its constituents moving

⁷ I use the term involute to describe a type of melodic line, very common in Bartók, which is constantly turning back on itself but with chromatically altered notes. Characteristic examples are the fugue subject in the 'Music for Strings, Percussion and Celesta', the third theme in the first movement of the fifth Quartet and the motto theme of the sixth. It is a kind of chromaticism which may be regarded as a substitute for microtones.

in contrary motion (Ex. 8) while the final G of the melody is harmonized by a fifth on D \flat , the extreme from the tonic. This expansion to an extreme is to be balanced at the close of the piece by a reconvergence on the tonic:

Ex. 8
Improvisation IV, bb. 10-11

EPISODE 1, bb. 13-16: From the D \flat the right hand produces a three-note cluster which remains to accompany strain 2. The tail of strain 1 oscillates between G and F \sharp before falling to F \natural .

STRAIN 2, in E modulating to G, then A to C: bb. 17-29: Harmonization is by the "relevant-note" technique. The first F \flat is treated as the minor third of a major-minor chord (with added sixth) in D \flat . Proceeding from this the lower note of the accompaniment describes a new figure in minimi, moving in parallel major sevenths with the corresponding notes in the melody and carrying with it chords each of which contains the element of major-minor. At bar 23 the five-finger run (from the cadence in bar 6) joins the two halves of the strain. Once again at the climax the outer parts expand, the melody to a fifth on C and the accompaniment to a seventh chord on G \flat (*cf.* bar 11).

CODA. bb. 32-40: The six-note chord of the climax is broken down in bars 32-3 into its basic constituents, fifths on C and G \flat respectively; for the next four bars these clash in altercation while the five-finger figure passes from the bass through them to the treble, silences them at bar 38, and converges chromatically on a final G:

Ex. 9
Improvisation IV, bb. 37-40

The chord from bar 11 reappears at the last quaver out of sheer obstinacy.

IMPROVISATION V

MELODY: 8 bars, each pair having the same rhythm, as in that of 'Improvisation' II.

MODE: Aeolian or Dorian on G (there is no sixth).

FORM: 5 strains with episodes after the second and fourth; the last is extended and freely developed.

STRAIN 1. bb. 5–12: The accompaniment is a simple ostinato* of D and C♯.

STRAIN 2. bb. 13–20: The ostinato persists with the addition of C♯; the melody is simply harmonized in E♭, modulating back to G minor as the bass moves down in fourths from E♭ to C.

EPISODE 1. bb. 21–6: Play is made with the figure of the last bar of the melody, and its falling fourth. The parts move outwards producing clashing fifths which are further expanded to the chord G; this becomes the accompanying ostinato for the next strain.

C

E♭

A♭

STRAIN 3. bb. 27–34: The melody, still in G minor, is harmonized in A♭, C being the "relevant note".

STRAIN 4. bb. 35–42: The outer parts each expand by a further third, producing the fifth on F in the bass and a B in the upper part; the latter becomes a descant which accompanies the melody—this remains at its own pitch—mostly a fifth above. The two lines are harmonized in F, the relevant notes being A/F and C respectively. In the last bar the bass moves down a further semitone to E and receives a major third, while the top parts settle on the seventh and minor third, producing the familiar chord already referred to. Familiar enough in fact, to be used here as a point of repose.

EPISODE 2. bb. 43–7: The interval of a fourth is again developed, over ascending diminished fourths; each combination contains the major seventh of the first chord, and the upper part describes the same outlines as that in bar 24.

STRAIN 5. bb. 48–68: Two bars of the melody, still in G minor, are harmonized in D♭ (with seventh); a new chromatic figure interrupts; the next two bars are given the same harmony a fifth lower and are similarly interrupted. The melody continues and this time forestalls interruption by going off into a canon. The apparently arbitrary alternation of rich chromatic harmony and the seemingly unrelated figure which interrupts it is actually held together by a chain of parallel intervals of a sixth, in the manner already discussed:

* A digression on Bartók's use of ostinato is hardly called for. It is the most obvious characteristic of his style at all stages.

Ex. 10

Improvisation V, bb. 48-56



The canon is based on the last two bars of the melody, the voices coming in at intervals which make a diminished-seventh chord. Mention is often made of Bartók's use of symmetrical constructions such as mirrors, "neutral" triads, &c., but it is really only an occasional feature in his work, for it is almost as limited a possibility in his as in classical styles; certainly he made no fetish of it, as witness his sacrifice, to musical demands, of the symmetrical order of entries in the Fugue of the 'Music for Strings . . .'

This type of canon, however, based on a symmetrical chord, *i.e.* one whose intervals are regularly spaced, does recur in his work: for example the long passages of canonic writing in the finale of the fifth Quartet, which are based on whole-tone chords, or the wonderful shimmering passage just before the close of the 'Music for Strings . . .' (bars 224 ff.). The beauty of these textures lies in the fact that the melodic line is not itself confined to the whole-tone scale and thus produces continual semitone clashes between the parts.

Similarly the present canon does not merely sound like a continuous diminished seventh, because the perfect fourth of the melody occurs in each bar. In the final bar the parts fly outward on to a purely percussive chord in which the keynote is embellished with an augmented fourth and both flat and sharp sevenths.

IMPROVISATION VI

MELODY: 6 bars, A-B-B .

MODE: Pentatonic on E_b.

FORM: Introduction, 3 strains of which the second and third are somewhat developed, and coda.

INTRODUCTION. bb. 1-5: The whole piece is based, like Improvisation II, on a conflict of tonalities which remains unresolved, in this case C and the pentatonic E \flat ; almost white notes *v.* black, in fact. In the introduction the black-note scale in the left hand and the white-note chords in the right move against and through each other in a stretto.

STRAIN 1. bb. 6-11: The melody is harmonized by chords leading from G \flat minor to E \flat by a succession of major-minor chords (with some "passing" chords), the bass falling by step.

STRAIN 2. bb. 12-19: The first bar leads off in the manner of the introduction; the left hand continues the melody, while the right expands its "split" third into a chromatic decoration similar to that of Improvisation IV. The fourth bar introduces a new rhythmic figure, which first embellishes the C tonality of the right hand, then, in bar 17, goes into A; in bars 18 and 19 the melody's E \flat fades, leaving the upper parts to converge for a moment on C. (The key of A and the E \flat of the melody are equidistant from C on opposite sides; the purpose of the A may therefore have been to give emphasis to the C in its temporary eclipse of the E \flat .):

Ex. 11 Improvisation VI, bb. 15-19

STRAIN 3. bb. 20-6: The conflict is resumed, the right hand going into ninths and tenths (recalling the close of the second and of the sixth Quartets), as the music slows up; the fifth bar of the melody being withheld during this eloquent passage.

CODA. bb. 27-32: The music returns to the clashes of the introduction, magnified by bigger white-note chords, with huge compass and leaps in the pentatonic scale; the parts are led by a change of hands right through each other to a *f-ff* climax.

IMPROVISATION VII

MELODY: 11 bars in *parlando* style, with the character of a dirge. The original melody as quoted by Bartók is much more florid.

MODE: Dorian on F (with D \flat in the second line) or Aeolian on C; the original melody starts and finishes on the same note, and the prevailing tonality of this piece seems to be C.

FORM: 2 strains with episodes and a coda based on the last line of the melody.

STRAIN 1. bb. 1-11: The melody is harmonized by three four-part chords of which the last, a major-minor chord in D, is fundamental, the others expanding towards it in contrary minor tenths in two steps of a minor third. This illustrates another feature of technique of which there are abounding examples in Bartók's work from this time onward: namely his use of the first inversion of a major-minor triad as a pivot for a symmetrical contrapuntal texture of thirds moving in contrary motion. Its first appearance is, I think, in the first of the 'Studies'. Op. 18 (the chord is in root position here), at bars 12 ff. of page 7, when the motive of the opening is combined with itself at the interval of a major third. Later on whole pages are based on this kind of progression, as in the third Quartet, e.g. pp. 15 and 16, pp. 31-32, or in the fifth, the second theme of the first movement. This device is of course by no means the only use that Bartók makes of the major-minor chord; the latter is in fact such an integral feature of his style as to warrant a separate essay. It plays, for example, a predominant part in the harmonization of the piece under discussion.

EPISODE 1. bb. 12-15: The D major-minor chord, in which the final C of the melody survives as seventh, is broken in the same way as that of bar 5, restored, and developed by thirds in contrary motion.

STRAIN 2. bb. 16-21: The C from bar 12, which has been a pedal note throughout the episode, becomes the first note of the melody, which is richly harmonized first by the D major-minor chord with the same extensions as in the episode. At bar 17 the chord falls a semitone to D \flat major-minor (melody and harmony are here shown separately):

Ex. 12 Improvisation VII, bb. 16-19

ma/mi chords

melody

In bars 19–20 the melody, now in the upper part, is accompanied by three falling chords each of which contains a major-minor element; at bar 21 the harmony softens to a plain seventh on D \flat .

EPISODE 2. bb. 21–28: This chord is developed in the same fashion as that in episode I, but at greater length, and with fourths, not thirds preponderant. The climax of bar 22 recedes and from bar 24 the lower and upper parts converge on C and the dominant of D respectively. (The whole of this passage, too, recalls the last movement of the second Quartet.)

CODA. bb. 29–33: The last phase of the melody, in C, is again harmonized by three chords converging on D major-minor. The first is not symmetrical, but the second is made up of notes a semitone “inwards” from those of the third. In the last two bars the C is held while four repetitions of this two-chord motive, on D, E, A and D are compressed into demisemiquavers. (Incidentally, this passage, and others in the work, seems to demand a three-pedal instrument.)

IMPROVISATION VIII

MELODY: 8 bars, consisting, like those of II and V, of four pairs in identical rhythm.

MODE: Dorian.

FORM: 4 strains of which all but the first are freely varied, and episodes between each.

STRAIN 1. bb. 5–12: There are three distinct tonal planes in the opening bars: C—the key of the piece, A \flat major-minor—the central chord, and B (C \flat)—the key of the melody, the second of these acting as the link between the other two. With the fourth bar the pedal ceases and the accompaniment begins moving down by steps in four-note minor ninth chords, settling in bar 12 on a D major-minor chord embellished by double auxiliary notes :

Ex.13
Improvisation VIII, b.12



EPISODE 1. bb. 13–27: This takes up the last bar of the strain, at first purely rhythmically (incongruously recalling the “Hallelujah” chorus); then from bar 17 both the embellished major-minor motive and the fourth E–B of the end of the melody are developed, culminating in a *sf* cadence in A major-minor at bar 21. The E continues in repeated notes, with the addition of an F; the latter becomes an ostinato under which a three-note marcato figure modulates through E to D.

STRAIN 2 in D. bb. 28-38: The notes of the ostinato remain as part of the D major-minor chord with seventh and minor ninth which accompanies the melody; against which the G \flat (F \sharp) goes off on in its own variant of fragments of the melody, starting in F \flat (= the E from the modulating episode). The melody follows suit by going off into capricious variants of increasing compass, the motive of which is the expansion of the triplet in bar 29; the final fling in bar 38 returns to the keynote. Meanwhile the accompaniment produces in bar 35 a new three-note figure which is combined with its own inversion, and, itself expanding, settles on an F major-minor chord, which it embellishes in a manner similar to that in bars 12ff.

EPISODE 2. bb. 38-52: This chord is rhythmically varied also, in the manner of episode 1. At bar 41 its upper and lower elements divide and oppose each other, both falling in pitch; the upper closes on a G major-minor chord, the lower on the major seventh F-E. The F starts a development of the same figure and continues it after an interruption from E with the first four bars of the melody. All these bars circle round G without touching it, only reaching it momentarily in bar 52.

STRAIN in E/B \flat . bb. 53-64: The melody in E returns and this time continues; the F also leads into a statement in B \flat , and the two proceed in an *accelerando* canon at a bar's distance. Each part prolongs the final interval of the fourth as in strain 1.

EPISODE 3. bb. 65-68: At bar 65 the two fourths fuse into the chord A, which is immediately joined by the same chord a minor

E
D \sharp
A \sharp

seventh higher. With the *allargando* at bar 68 the A \sharp rises to B, which becomes the leading-note to the final tonic.

STRAIN 4 in C. bb. 69, 82: The melody returns in C and is punctuated by the percussive chord built up by the canon, describing in augmentation the three-note figure from bar 35 at an ever-rising pitch. At bar 80 the melody falls to the extreme G \flat and itself assumes the shape of the fourth-chords in its return to C:

Ex. 14
Improvisation VIII. bb. 81-2



In the upper part the chords are again doubled at the minor seventh, and their upward course is continued to a final top E \flat .

WHAT BACH WROTE FOR THE FLUTE, AND WHY

BY JOHN FRANCIS

In the flute world the recorder enjoyed an almost complete monopoly until the beginning of the eighteenth century. Bach therefore nearly always used the plain term "Flöte" when he referred to this instrument and reserved the term "Traverso" or "Flauto Traverso" to describe the forerunner of our modern flute, which was at that time supplanting the recorder. It is important to remember that the two instruments have in many respects quite distinct and different characteristics, as well as presenting different problems to the player. The recorder having a whistle end through which the performer blows, the production of its tone presents no problems to the player, whereas considerable skill is needed by the would-be performer on the traverso even to produce any sound at all. Since in the eighteenth century the fingering of both instruments was about equally difficult, the recorder presented fewer problems to the player than the traverso.

All this considerably influenced what Bach wrote for the flute. His instrumental resources were frequently very limited, and he had to score many of his works for such instruments as he had at hand. In none of the posts he held did he ever have a traverso player as a regular member of his orchestra—he had to call in outside players, often amateurs or students—but for recorder players he was certainly able to call on the services of some of his regular musicians. Either his oboists or some of his string players could give a good account of themselves on the recorder, so that he sometimes used it instead of the traverso; not for preference, but simply because it was difficult to procure a competent player on the latter instrument. However, for certain effects he undoubtedly favoured the recorder. The traverso has a more robust and personal tone than its gentler rival, and the ethereal, rather characterless tone of the recorder commended itself to Bach when he wished to express, as it were, a disembodied emotion such as the soul's devotion to God or the tender, plaintive feeling engendered by resignation to death. When he wanted to give the flute an *obbligato* part, so that it played a duet with the voice, Bach generally used the traverso. Its more personal tone and greater weight made it a better partner for the voice. If,

WHAT BACH WROTE FOR THE FLUTE, AND WHY 47

as sometimes happened, a suitable player could not be found, he used two recorders in unison.

I should like first of all to refer to Bach's use of the recorder in his choral works. This falls roughly into two categories: his use of the instrument independently, either in a solo, *obbligato* or as embellishment to the general musical matter, and his use of it to double other instruments. It was when he used the recorder in the first way that

From Cantata No. 106

Molto adagio

The musical score consists of six systems of music, each with four staves. The instruments listed on the left are: Flute I (recorder), Flute II (recorder), Viola da gamba I, and Viola da gamba II. The music is in common time, with a key signature of one flat. The notation includes various note heads (circles, squares, triangles) and rests, with some notes connected by horizontal lines. Measure lines divide the music into measures. The score is labeled "Molto adagio" at the top. The title "From Cantata No. 106" is at the top right. The instrumentation is repeated at the start of each system. The score ends with an "etc." at the end of the sixth system.

Bach most often made use of its ethereal quality. Two examples from many which illustrate this are in Cantatas Nos. 106 and 13. In the Funeral Cantata, No. 106, he used two viole da gamba to give a very sombre character to the opening and added two recorders to express a feeling of more gentle sorrow and resignation to the inevitable will of God.

Again, in No. 13, in not quite so sombre a mood, he used two recorders in a trio with the oboe da caccia. However, when he needed an emotional sound, as in the bass aria later in the Cantata, he used the two recorders together, with the violin added, all in unison. Had he used two traversos in the opening aria, I think it highly probable that the bass aria would have been accompanied by one of them. But Bach needed the disembodied sound of the recorders at the beginning, and since he was seldom able to indulge in the luxury of having both recorders and traversos in the same score, he had to compromise, making two recorders sound emotional by adding a solo violin:

From Cantata No. 13

Flauto (recorder)
I & II
Violino Solo

Bach, whose scoring could hardly avoid being influenced by his association with the organ, made very frequent use of the recorder as a 4-ft. stop. There are many instances where it was introduced into a cantata solely for this purpose. He often doubled the string parts in octaves, most frequently the viola. An outstanding example of this treatment is in Cantata No. 18, where two recorders play in octaves with the first and second violas throughout the work. There is a sound acoustical reason for his using these two instruments in octaves so frequently. The recorder, when playing in octaves with the viola, blends so well as almost to sound like one instrument, and together they produce a most satisfying and rich sound.

On two occasions Bach made use of the high descant recorder, sounding about an octave higher than the traverso. In each case he called it "Flauto Piccolo" (not to be confused with our modern piccolo, which is a miniature traverso pitched an octave higher), and in each case he tempered the shrillness by placing another instrument

an octave below. In one case the violino piccolo and in the other the traverso play in octaves with the piccolo throughout. In Cantata No. 96 he used the high, florid passages on the piccolo, doubtless to illustrate the stars in the sky: the text begins "He is the star of the morning". In No. 103 he made the piccolo hold some very high notes, and it is presumably the word "yell" or "howl" which he had in mind, expressed by the word "heulen" in the text.

Bach had a marked inclination to use his recorders in pairs. Out of nineteen cantatas in which this instrument appears he used two in fourteen of them, three in three cantatas, and in only two cantatas does a single recorder appear. This tendency is reversed in his treatment of the traverso. It appears in fifty-four cantatas, in thirty-two of which only one is employed. He used two traversos in twenty-one cantatas, and only once did he demand three traversos, when, in his cantata written for the birthday of Augustus III, he bids his audience "Listen to the soft choir of flutes". Presumably he could hardly call anything less than three a choir!

The traverso is capable of being more emotional and giving a far wider range of character than the recorder, and Bach showed himself very much aware of this. Its greater weight in the orchestra makes it a useful instrument to entrust with a solo or *obbligato* part throughout a movement. In almost every cantata in which it appears Bach has given it at least one *obbligato*, either by itself or in partnership with another instrument. He did not seem to associate the traverso with any special emotion or state of mind. His many *obbligati* give it both florid and slow movements, and it is used effectively to express gay, calm and sad moods. Here are a few examples which show how diverse was his treatment of this instrument:

From the Coffee Cantata



From Cantata No. 151



From Cantata No. 55



He was very fond of using the traverso with the oboe d'amore, but rarely did so with the viola. I think there was a subtle acoustical reason for this. The traverso is rather rougher in sound than the recorder and so combines ideally with the smooth sound of the oboe d'amore, while the equally smooth sound of the recorder makes it more suitable to be played with the viola. This may also account for the fact that Bach hardly ever used the traverso with the bassoon and that the two never appear together in a solo or *obbligato*. However, very curious exceptions to Bach's use of the traverso as a doubling instrument are to be found in some of the choruses of the Passions, where he put the traversos in octaves with the violas, but only when the violas are going with the vocal tenor line. This would not be so unusual if all the vocal parts were doubled at the octave, but this is not the case. The score is generally arranged as follows: sopranos doubled by first oboe and first violins, altos with second oboe and second violins, tenors doubled at the octave by the traversos and at the unison by violas, so that sometimes the flute, playing the tenor part at the octave, rises above the sopranos. It is notable that this arrangement of the score occurs only in a purely contrapuntal chorus when all the parts are of equal importance, and never in a chorale which may be said to have a melody in the top part, for here the traversos always play in octaves or unison with the sopranos. Bach's reason for this doubling of the tenors was one of necessity rather than choice. He wished to give equal weight to all the parts, but the only instrument capable of comfortably playing the vocal tenor line in unison with the voices was the viola; with his violins doubled by his oboes assisting the two upper parts, his tenors would be at a disadvantage doubled only by the violas; so, unable to bring in reinforcements to double them at the unison, he did the next best thing, doubling them at the octave with his traversos. The example quoted below is from the St. John Passion. There are many others in this work and also in the St. Matthew Passion:

WHAT BACH WROTE FOR THE FLUTE, AND WHY 51

From St. John Passion

Coro

The musical score consists of ten staves. The top staff is for the **Traverso I & II**. Below it are two staves for **Oboe I** and **Violin I**, which are grouped together by a brace. Next are two staves for **Oboe II** and **Violin II**, also grouped by a brace. The following staff is for the **Viola**. The next three staves are for the **Soprano**, **Alto**, and **Tenor**, each on its own staff. The final two staves are for the **Bass** and **Continuo**. The vocal parts sing a chorale melody. The continuo part provides harmonic support with basso continuo notation.

Apart from his choral works Bach made very little use of the recorder. He used it only twice—in the Brandenburg Concertos No. 2, in F major, and No. 4, in G major, when two recorders support a solo violin. The lightness of tone of the recorders lessens the possibility of their overbalancing the solo violin. (The clavier Concerto No. 6, in F major, where they also appear, is of course Bach's own arrangement of Brandenburg No. 4).

For the traverso Bach bowed sufficiently to contemporary usage to write three trio sonatas, two of them with violin. The one in C minor, which is part of 'The Musical Offering', was obviously written as a compliment to the royal flautist, Frederick the Great. The little one in G major has a curious device to temper the shrillness of the violin and make it a gentler partner to the traverso: Bach directed that the two upper strings of the violin be tuned down a tone, calling it *violino discordato*, thus decreasing the brightness of sound by relaxing the tension on the upper strings. This must have created some awkward problems for violinists! But in those days they had to be more adaptable in the tuning of their instruments. The third trio Sonata is for two flutes and continuo, which he later arranged for clavier and viola da gamba. He wrote two concertos

for clavier, flute, violin and strings, one being Brandenburg No. 5; and the well-known Overture, commonly called the Suite in B minor, for flute and strings. His regard for the traverso is confirmed by his six sonatas, three for clavier and traverso and three for traverso and continuo, and lastly, a fairly recently discovered solo Suite in A minor. This latter has not been incontestably proved to be by J. S. Bach, though the manuscript is in his handwriting. However, a close study of this little work reveals Bach's inimitable style and genius throughout, and there can be little doubt that it is genuine.

SIBELIUS'S TEMPO CORRECTIONS

By DAVID CHERNIAVSKY

SIBELIUS is certainly not dogmatic about the interpretation of his music. For instance, he once said that if it is necessary for a conductor to ask him too much about the rendering of one of his works, that conductor had better not try to perform it: the interpreter, in fact, should possess his own personal vision of the music. On the other hand, Sibelius has always been willing to offer *some* advice, both at the present time (for example, when recently he objected to one of his songs being transposed into another key during a performance in his house) and in those days when he would prepare the first performance of his works with the late Robert Kajanus, the great Finnish conductor. This is in contrast with the exceptional reticence with which he faces writers and musicologists who question him about himself and his music. Himself he considers irrelevant; and on the subject of his music he has said: "It is rather impossible to explain art with words, therefore I don't like to speak about my music. When I do I regret it the next day. The listener has unlimited possibilities of misunderstanding me and limited possibilities of understanding me." Perhaps this is to be explained by the fact that Sibelius's music—his greatest works, at any rate—derives so much from the realms of the unconscious, from the racial memory or from what Jung calls the "collective unconscious", that the final outcome remains essentially a mystery to himself, and certainly something far greater than himself. He has compared composition to harnessing the powers of a waterfall. "You must have experience and ability to do it, but you cannot be expected to produce the water itself—a gift from heaven."

It is natural, therefore, that with this attitude towards music, and with this kind of music, Sibelius should pay comparatively little attention to detail in his scores: we do not find that profusion of technical terms and other precise marks of expression such as accompany almost every bar of the scores of Elgar, Mahler and Schoenberg. Sibelius's music is usually too elemental and unconscious to be concerned with such personal embellishments. And until recently he has provided metronome marks only for a few tempos in his first Symphony (these appear in the miniature score of that work). Now that he has written down metronome marks for

MUSIC AND LETTERS

practically every change of tempo within each of his symphonies, he does not wish them to be taken too strictly, but only as a corrective measure called for particularly by the recordings of these works.

The following list of Sibelius's own metronome marks, which was published during the war in the Finnish journal 'Musiikkitieto', was brought to my attention during a recent visit to the composer. Three points are of special significance: the wide margin of choice existing between the suggested tempos of all four movements of the fourth Symphony; the comparatively quick pace of the slow movement of the fifth Symphony (very much quicker than that which appears in a well-known recording); and the presence in the last three symphonies of *gradual* accelerations of tempo spread over almost entire movements. This last characteristic is surely rooted in the way in which Sibelius's symphonies, instead of developing discursively and formally, tend to grow organically like natural organisms—a tendency that becomes more apparent the nearer he approached to maturity. And thus, just as his motives and themes usually mark but a further step in the evolution of what has gone before (however new they may seem to be), just as one movement often grows gradually into another, so too new tempos may emerge imperceptibly out of the past and continue to grow until the next main stage in the evolution of the music is reached. This procedure, which begins to appear only in Sibelius's later works, may be compared with the way in which another kind of dynamic growth—the device of *crescendo*—was learnt by Mozart halfway through his career. Both these innovations may be taken to be symptoms of the continual evolution of musical style. And perhaps Sibelius's (already no longer confined to his works alone) will likewise be used increasingly in the future—that is, as an organic way of thinking and feeling on an epic scale.

First Symphony

Andante, ma non troppo . . .	$\text{♩} = 48$
Allegro energico	$\text{♩} = 108$
Andante	$\text{♩} = 54$
Scherzo Allegro	$\text{♩} = 104$
Andante	$\text{♩} = 48$
Meno andante	$\text{♩} = 108$
Allegro molto	$\text{♩} = 168$

Third Symphony

Allegro moderato	$\text{♩} = 126$
Andantino con moto	$\text{♩} = 116$
Un pochettino con moto	$\text{♩} = 72$
Moderato	$\text{♩} = 88$
Allegro	$\text{♩} = 100$
A tempo, con energia	$\text{♩} = 112$
(up to the end)	

Second Symphony

Allegretto	$\text{♩} = 76$
Tempo Andante	$\text{♩} = 58$
Vivacissimo	$\text{♩} = 92$
Lento	$\text{♩} = 58$
Finale. Allegro moderato	$\text{♩} = 88$

Fourth Symphony

Tempo molto moderato	$\text{♩} = 48—54=\text{♩}$
Allegro molto vivace	$\text{♩} = 96—104=\text{♩}$
Il tempo largo	$\text{♩} = 80—92=\text{♩}$
Allegro	$\text{♩} = 126—132=\text{♩}$

Fifth Symphony

Tempo molto moderato	... ♩ = 66
Largamente (p. 25)	... ♩ = 63
Allegro moderato	
(p. 30) ...	♩ = 80 gradually
D (p. 39) ...	♩ = 96 until
K (p. 49) ...	♩ = 104—next
M (p. 52) ...	♩ = 112—tempo
N (p. 54) ...	♩ = 126—
Presto (p. 60)	... ♩ = 138
Andante mosso	... ♩ = 80
Allegro	... ♩ = 160

Seventh Symphony

Adagio	... ♩ = 76
(From D gradually until next tempo)	
Un pochett. meno Adagio	
(p. 12) ...	♩ = 76
Poco affrett (p. 13) ...	♩ = 84
6/4 (p. 20) ...	♩ = 104
(gradually until next tempo)	
Vivacissimo (p. 23) ...	♩ = 152
Adagio (p. 30) ...	♩ = 56
Allegro molto moderato	
(p. 40) ...	♩ = 76
Allegro moderato (p. 42) ...	♩ = 84
Vivace (p. 59) ...	♩ = 126
Presto (p. 64) ...	♩ = 160
Adagio (p. 68) ...	♩ = 56

Sixth Symphony

Allegro molto moderato	
At the beginning ...	♩ = 60
later on ...	♩ = 80
Allegretto moderato	♩ = 80
Poco vivace	♩ = 144
Allegro molto	♩ = 104

REVIEWS OF BOOKS

The Italian Madrigal. By Alfred Einstein. Translated by Alexander H. Krappe, Roger H. Sessions and Oliver Strunk. pp. xvi, 888 and xxx, 333. 3 vols. (Princeton University Press; Cumberlege, London, 1949.) 10 guineas.

Until comparatively recent times the musical life of the Italian Renaissance was completely misunderstood. Ambros (1868) had for his time a surprisingly wide view of the sixteenth century, but even he was obsessed by the supposed importance of Palestrina, whom he regarded as the crowning figure of that period. The blind adoration of Palestrina which he shared with many other writers was due first to the publication of Baini's biography in 1829 and was exaggerated by the Catholic revival of the early nineteenth century. The secular music of the Renaissance was neglected, and this need cause no surprise, for the bulk of it existed only in the original separate part-books scattered in various libraries, and it was only rarely that any scholar took the trouble to put occasional examples into score. The secular music of the Renaissance was almost entirely vocal part-music; the instrumental music, interesting though it may be, formed but a small proportion of the total output, and on the Continent vocal part-music, apart from German male-voice choruses of the simplest type, was utterly alien to the general conditions of musical activity. It was only in England that a tradition of private madrigal-singing survived, and even in England that tradition soon became almost entirely overwhelmed by the flood of cheap German partsongs. The most striking monument of English interest in Italian madrigals is the series of manuscript volumes in the Fitzwilliam Museum containing the complete works of Luca Marenzio, scored from the parts by an Englishman in the days of Handel.

Within the last fifty years or so much research has been done on special aspects of this period, mainly by German scholars such as Adolf Sandberger, Peter Wagner and Hugo Leichtentritt; the last-named revised Ambros's work in 1909 and contributed valuable new material. But the first musical historian to give us a complete survey of the whole century is Alfred Einstein, who after forty years of patient industry has at last completed his *magnum opus musicum* on the Italian Madrigal, now published, with a sumptuousness of typography which would have done honour to the courts of Mantua and Ferrara, by the Princeton University Press. The three volumes contain nearly nine hundred pages of letterpress and over three hundred of musical examples. The only deficiency is that of adequate indexes. The index of names gives only the numbers of the pages; there are 212 references to Petrarch! Sterndale Bennett and Carl Reinecke find their places there, though they are only mentioned incidentally as figures of fun. Sandberger and the rest of the researchers are not included. In the index of places Florence, Rome and Venice rival Petrarch. There is no bibliography, though the author is scrupulously careful to cite his authorities in the text itself.

There is no alphabetical index of musical examples, and none at all of the extracts quoted in the text; nor is there an index of first lines of the poems quoted entire. There are no references in Vol. III to the pages in Vols. I and II where the examples are discussed. Modern typography eschews footnotes; we are not tempted, as we are by Gibbon and Baimi, to find the footnotes more attractive than the text itself. But we may be thankful that the publishers have also refused to print sheaves of what ought to be footnotes at the ends of the volumes, where it is annoying to have to hunt them up. The result of this system is that the author's text is often heavily clogged with bibliographical matter, valuable no doubt, but better relegated to an appendix. One feels this all the more obtrusive because Dr. Einstein's literary style is always concentrated and condensed; this is a book which needs to be read slowly and attentively, without skipping a word. Here we must give high praise to the translators, who have accomplished a most difficult task with dexterity and distinction of style. And we must give credit to the author too for his strict avoidance of modern German-American musicological jargon. It is delightful to note his cynical digs at "the baroque" and various other catchwords current to-day.

This book is one of the greatest works of musical scholarship that has appeared during the last hundred years. Its erudition is overwhelming. It has involved the ant-like industry of an Eitner or a Vogel, but that is nothing astonishing in a German-trained scholar; what gives it its grandeur is its astonishing intellectual breadth of view, not only in music but in Italian history and literature as well. It makes indeed severe demands on the reader, though with indisputable justice. Dr. Einstein writes "for musicians", and very properly expects them to read the soprano, alto and tenor C clefs, though he makes the concession of transposing the mezzo-soprano, baritone and low-bass clefs. But he also expects them to have a thorough knowledge of the Italian language and most of its dialects; Petrarch, Ariosto and Tasso are presumably known by heart. On almost every page he prints the Italian text of a madrigal in full before discussing it—the book is indeed a wonderful anthology of minor Italian poetry—but with no translation, except in a single unaccountable case. Only biographical documents are translated. We are also expected to have on our shelves the complete works of Palestrina, Lassus and Monteverdi; most of the recent Italian reprints appeared too late for mention in these pages. And we are expected to have read all the writings of previous German scholars; Dr. Einstein mentions them, generally with respect, but seldom quotes them or even summarizes them. (It is very un-German of him to refrain from tearing them to pieces.) He is resolutely determined to print nothing that is not the fruit of his own study and research; we must honour his high principles, though we should have been grateful for a little more guidance to the comparatively unlearned student.

"Who could discuss Franz Schubert", he asks, "without knowing the German poetry written between 1750 and 1828?" English biographers of Schubert, take this question to heart! The Italian madrigal is inseparable from the words which it set, and it is our author's first concern to discuss "the relationship of tone [sc. note] and word . . . the relationship to poetry . . . to the life of the time". It is indeed

impossible to enter into the understanding of the madrigal without reference to its poetry and its social environment. Dr. Einstein has not only saturated himself with Italian poetry both serious and comic, but has completely lived himself into his epoch, so much so, in fact, that he passes by many features of it as just everyday occurrences on which the reader needs no information. The mere documentary material in this book, practically all of it derived from the author's own study of archives and letters, would make a historical work in itself. Gray and Heseltine have told us the lurid story of Gesualdo, "musician and murderer"; Dr. Einstein unveils the equally romantic life of Bartolomeo Tromboncino, whom most of us know (if at all) merely as an obscure composer of trivial *fratole*. The book is full of vivid pictures of social life—Savonarola's gruesome bonfires of music-books and instruments (it is a grim irony of fate that his detested *canti carnascialeschi* were preserved for posterity in the grotesque shape of *laudi spirituali*), Isabella d'Este's circle of composers, ceremonial receptions of cardinals, weddings of princesses, Marchese Bentivoglio's musical gatherings at Verona, Banchieri's merry water-parties on the Brenta. The madrigal, with its kindred forms, covers every aspect of Italian life.

To define the madrigal strictly, as a musical form, is impossible. We can realize a sort of standard type for five voices, practised chiefly about the middle of the sixteenth century, only to discover that the most fertile composers of it were mostly men of the second rank, the conventionalists of the period, such as Vincenzo Ruffo and Filippo de Monte (Monte wrote over a thousand madrigals). The composers who interest us now are those who struck out new paths: Rore, Marenzio, Gesualdo and Monteverdi. What Dr. Einstein rightly insists upon is that the changes of musical style depend almost entirely on the type of words set. Although Petrarch, throughout the century, is far and away the most frequently set poet, we can still note the period at which Petrarch really dominates the madrigal and it exists solely as a vehicle for the presentation of his poetry. For these madrigals we must know Petrarch intimately and savour every word, every single syllable of his verse, as we sing it, not as if the music were an "expression" (in the modern sense) of the feeling of the whole poem, but as if regarding it merely as an intensification of the poet's exquisite verbal felicity. It must have been the cult of Petrarch, rather than the direct religious influence of the Counter-Reformation, which produced the type called *madrigale spirituale*, for in a certain sense almost every poem of Petrarch has the quality of "spirituality". Dr. Einstein regards the *madrigale spirituale* as something of a diseased growth, and prefers not to talk about it; the madrigalian motet of Palestrina and Victoria, which approaches it so closely as to be almost indistinguishable from it, is outside his field altogether.

On the classical madrigal there impinge two main extraneous influences, the literary pastoral, leading to the erotic type of madrigal, and the frivolous *villanella* (along with its congeners). The popular *villanella*, which, as Dr. Einstein firmly and insistently repeats, is not genuine folksong but artificial music for aristocratic singers and listeners, brought a new liveliness of rhythm into the madrigal, which in the hands of the Netherlanders could never quite escape the stiffness of the sacred motet. The erotic madrigal—for the pastoral was nothing else—vitalized

by the quicker rhythms of popular music, led to the gradual degradation of madrigal poetry, not for moral reasons—some of the erotic poems are exquisite in diction—but because pastoral poetry soon became a mere matter of convention and cliché; music is no longer written to honour a poet, but poetasters provide singable “words for music”. The technical skill of the singer becomes more and more prominent, following the example of the three famous ladies of Ferrara, and the way is laid open for the *virtuosa* and the *castrato*, who dominate the whole of Italian music up to the end of the eighteenth century. The *virtuosa* indeed is with us still.

Dr. Einstein tells us in his preface that he has avoided pure formalistic discussion, and his aim has been to go beyond the purely æsthetic aspect of his subject. He is clearly anxious to remain strictly within the limits of his period and will have nothing to do with those critics who have sought anticipations of Wagner in Marenzio or Gesualdo. He mentions Liszt once, and disparagingly, in his book; the name of Wagner is not “on the index” but out of it altogether. He is not even interested in seeking anticipations of early opera in the later madrigals. There is no doubt that in taking this severely historical attitude he is thoroughly scientific. But we should have been grateful for further elucidations of technical problems to which he does hardly more than allude, such as the development of “chromaticism” and the gradual transition from modal music to classical tonality. No doubt he would reply that chromaticism has been dealt with by Kroyer; but Kroyer’s illuminating study merely poses further problems both of history and æsthetics. Like all scholars trained on German lines Dr. Einstein cannot help repeating the old cliché about “Venetian colourists”; but Titian will not explain Marenzio’s technique any more than Marenzio Titian’s. It is only between the lines that we can find out what Dr. Einstein means by “colour” in music. The modern age talks much of orchestral “colour effects”; we begin to see that for Dr. Einstein “colour” may mean such devices as the unexpected alternation of minor and major triads. It is a good deal for us to grasp so much as this, for it may lead us to think out some of these problems for ourselves, and if that is what our author intended, we must admire and value his book all the more, not for what it tells us, but for the questions which it asks us.

Rore, Andrea Gabrieli and Marenzio are the chief heroes of this book, and the last of these three is given the honour due to him as the greatest composer of his century; Palestrina, Monteverdi and even Gesualdo are put in their proper places—Palestrina indeed as a malignant personal enemy of Marenzio, a religious hypocrite, a musical reactionary and a mediocre madrigalist. Dr. Einstein shares with Sandberger a keen enjoyment of the humorous aspects of the madrigal; as a native of Munich he devotes a long study to Lassus, but the Lassus whom he really loves is the Rabelaisian Lassus, both as composer and as letter-writer, and he laments compassionately over his distressing end as the victim of religious melancholia. About the humorists such as Croce, Vecchi and Banchieri he writes with the etching-needle of Callot, and he is indeed the first scholar to make a detailed and understanding study of these neglected masters. The *madrigale spirituale* may be negligible in the history of music, but the lighter madrigal forms—*villotte*, *villanelle*,

giustiniane, greghesche, moresche and so forth—are absolutely indispensable for an adequate study of the sixteenth century, not merely because they present a vivid picture of social life, but because the scientific analysis of their technique is integral to the understanding of that of the serious madrigal and of the whole transition of musical composition from medieval to modern times.

E. J. D.

A History of Byzantine Music and Hymnography. By Egon Wellesz. pp. 358.
(Oxford University Press, 1949.) 42s.

Carefully considering this book in its entirety and recognizing the great work the author has done in this particular sphere of research, we bear record that we expected much from Dr. Wellesz and we have not been disappointed. It is not necessary to dilate on the immense care he has shown on important matters of detail, but he has also revealed to us the methods used both by himself and other scholars to interpret the intricate notation of the Byzantine manuscripts after the tradition had been lost at the beginning of the nineteenth century. It seems strange that the conservative spirit in orthodox Eastern usage should have given way to modern musical methods, so that ". . . the original Byzantine notations fell into disuse and the ability to read them was completely lost" (p. 217). Our author does not apparently suggest that the change was disadvantageous to the general scheme of the Eastern Liturgies or ask whether, as in the West, there is a desire to return to the former customs. Perhaps age-long unaccompanied singing has so preserved the singers' natural sense of tone that their vocal rendering has not declined or caused any loss in that sense of mystery in worship for which the East is rightly famous. If this is the case, then a further contrast between East and West is again apparent. However, if any practical use is made of the researches already available, plenty of material for the work is now at hand. The musical examples given are well chosen, due care being taken with the translations from the Greek, although translations do not help us to understand the form of Greek liturgical poetry. Dr. Neale has already pointed out that by the beginning of the eighth century verse, properly speaking, had been discarded from the hymns of the Eastern Church, and whereas in the West development proceeded apace with the arrangement and codification of the Service Books, the Eastern Liturgy became more prolix and developed a system of measured prose forming the staple or foundation for Canons and Odes, embracing, too, Troparia, Idiomela, Stichera, Contakia or whatever else. ('Hymns of the Eastern Church'—Neale.)

In the History before us chapter v deals very thoroughly with the question of the Byzantine Rite, but we should have liked a little more detail about the divergencies which arose at the time of Justinian between East and West. From the third to the sixth century differences of "Use" were not so noticeable. We can see this in the design of the churches recently excavated in Palestine, which follow a pattern common to East and West; the plan, when executed, enshrined the "Rite". And let it be known with all due emphasis, music and ceremonial were an identical feature, the meaning and force of the action were contained in words which the singing served to enhance, but the whole represented a unified act of worship.

We rather miss a fuller discussion of the form and nature of liturgical development because some space is devoted to Christological questions which might possibly have given way to elucidating more fully matters relating both to music and ceremonial. This slight criticism in no way detracts from the merits of the book, but what has been stated may act as a reminder to those students of liturgy that music as well as ceremonial are inseparable from the plan and purpose of any "Rite".

So far our survey has touched the central chapters or main features of the book, but when we deal with the question of "origins" or where and how this body of song or chant arose, our ways divide. It is most significant that Dr. Wellesz does not even mention folksong, the vocal music of the people in every place at all times. On the contrary, he lays undue weight on the well-known passages from the Pauline Epistles to the Colossians and Ephesians: "Teaching and admonishing one another with psalms and hymns and spiritual songs" (Col. iii. 14). "Speaking one to another [or to yourselves] in psalms and hymns and spiritual songs, singing and making melody with your heart to the Lord" (Ephes. v. 19); as if those melodies had been actually recorded. Surely the whole emphasis of the instruction is on "en Tē Kardia", "in your heart", meaning in your very soul. There is a very distinct impression which pervades the whole opening chapters of this book that the Ecclesiastical Chant Eastern or Western comes from a Jewish source. I sometimes wonder when I see reiterated the statement that the Chant derives from a Hebrew, Greek, Latin tradition, if the Christians borrowed or purloined the "choir books" before they departed from the Synagogue! Let us consult some Jewish authorities. The Rev. Paul Levertoff states ('Liturgy and Worship', S.P.C.K., p. 66): "there is no mention of singing at the Synagogue", adding, however, the probability that "parts of the liturgy connected with the Temple worship would be sung". Correspondence with Mr. Levertoff confirmed this statement, to which is added: "in Rabbinic literature there is no mention of singing in the early Synagogue". This opinion is very largely confirmed by reference to the 'Jewish Encyclopædia' (arts. Cantillation and Music, F. L. Cohen). The Rev. F. L. Cohen also points out in an essay on 'Folksong Survivals in Jewish Worship-Music' that the Synagogue worship since the eighth century came under the influence of the metrical hymn, and the chant or music adopted came from Gentile folk sources. The Hebrew origin being challenged, what evidence is there for joining issue with a Greek-Roman source? Dealing with the West first, I notice Dr. Wellesz refers to St. Augustine's commentary on the Psalms. I wish he had looked farther and studied all the passages in this elaborate commentary where Augustine explains the meaning and use of "Jubilatio", a term used to describe the folk method of singing without words but solely on vowel sounds. He actually states that he heard people in the harvest field and vineyard singing these jubilations: what they sang in everyday life was allied to the psalms, the Church, the assembly of the faithful, and did not wait for a "composer"; the music was already in their souls. Chrysostom is even more emphatic. Writing a note on Psalm xli, he goes through the whole range of social life beginning with the home circle; then travellers, workers of every sort,

mariners, in fact every grade and condition are all singers. Then follows a word of warning: "The devil is very much on the look-out at feasts . . . then it is very greatly necessary, both before and after meals, to fortify oneself with the protection of the Psalter, and likewise with wife and children rising from dinner to sing holy hymns to God." Surely they all sang, in the theme they knew, what tradition in each district offered; again they did not wait for a "composer"! If we free our minds from modern presuppositions, the result of all the mechanisms of to-day, and try to contemplate an age where the human voice was the chief medium for musical expression, it is not difficult to imagine how easily those primitive Christians sang those lovely "jubili". It was their own music. Dr. Wellesz is well alive to the importance of the memory in musical tradition. The permanence and the persistence of the folk memory is difficult for the "educated" to apprehend; yet this feature is most important when considering the whole question of the rise and introduction of notation. It is clear that the Chironomic notation, whether Byzantine or Western, was no guide to the form and pitch of the melody. The singers were already familiar with it, and it is a mistaken theory to look to Jerusalem as the fountain-head of the Chant in a world that was vocally and therefore musically articulate everywhere.

In the space offered for a review it is not possible to analyse the circumstances surrounding the introduction of a musical technique; the notation may have arisen in conception and design from the action of the instrumentalists in the first instance. The late Dom Suñol pointed out that the western notation in the St. Gall manuscript seems to suggest a fairly advanced stage in musical script, but the desire to record the melodies may possibly point to the fact that the West was facing a distinct change in outlook; the age of the tropes was approaching and with it the organum, and the rise of the drama or dramatic interlude. The West hustled forward, but the East knew better and continued within the tradition. Doubtless there is room for both standpoints.

Finally we must be especially grateful to Dr. Wellesz for his chapter on 'The Survival of Greek Musical Theory'. This section of his book suggests a further explanation for the subconscious character of rhythm. The matter at issue is neo-platonic and therefore involved with "Plotinus's concept of the three degrees of conversion from the material world to the intellectual realm" (p. 48). Dionysius turned this ideology of Plotinus into Catholic mysticism, and through the ages it recurs, in St. Thomas Aquinas, in the rhythm of movement in Richard Rolle through 'Canoc' or ineffable song and St. Theresa in an inexpressible "jubilation". Perhaps if Dr. Wellesz interpreted the words of St. Paul in the light of what he has told us in his second chapter, he would have come nearer to the meaning and the mind of the man "who was caught up to the third heaven".

In conclusion a word of thanks to the author for the appendices: what lovely melodies! The "composer", if there ever was such an individual, had learnt his lesson very well, doubtless from his earliest infancy and therefore from his nurse or mother, as St. John Chrysostom suggests—how greatly these melodies reflect Hebridean cradle songs. G. B. C.

The Oratorios of Handel. By Percy M. Young. pp. 244. (Dobson, London, 1949.) 18s.

Of all the great composers Handel has probably fared worst at the hands of criticism. There are innumerable books about his life and background, but very few that do justice to his music, and the English oratorios, the crown of his achievement, have never been fully examined. There was therefore room for Dr. Young's book, and for his demonstration that 'Messiah' is neither typical nor pre-eminent. He attacks the subject in a straightforward manner: after a chapter on Italian origins he discusses Handel's oratorios in chronological order, and he ends with some useful remarks about singers and methods of performance, including an anthology of contemporary comment. The opening chapter gives a good deal of information, embellished with an array of quotations sometimes more spectacular than relevant, but omits much of importance. Oratorio grew in part from the medieval morality play, and the Handelian form was influenced both by the German Passion (of which Handel wrote two settings, though Dr. Young refers to only one) and the English masque. None of these is mentioned. More serious, the basic question of the nature of Handelian oratorio is not properly examined; indeed it is prejudged.

Dr. Young's attitude to the operatic stage is infected by that air of moral superiority against which he warns the reader in another connection. We are told that the intrinsic quality of the music in oratorio must be superior to that in opera, because the latter has the support of the stage, and that the two choruses in 'La Resurrezione' "are conventionally operatic in that they say nothing which can be accepted as within the terms of reference"—a statement possibly intended for a witticism. Dr. Young finds the relationship between opera and oratorio

particularly evident in 'Deborah'. There is a general superficiality about the solos which would matter little in stage performance. . . . Because we are as yet hardly emancipated from the operatic chorus, the choristers are continually participant in the action.

The reply to this is: (i) superficiality matters even more on the stage; (ii) the operatic chorus of Handel's day took very little part in the action, or indeed in the opera; (iii) Handel's choruses are much more participant in the action in many of the later oratorios. Handel was indeed trying to break away from the operatic conventions, but in the opposite direction—not because they were too dramatic, but because they were not dramatic enough. After quoting Addison's contemptuous attack on Italian opera Dr. Young comments, "There is no reason to suppose that Handel dissented from this feeling". But he does not attempt to answer the question why Handel continued writing Italian operas till after 1740, in the face of repeated failure and the advice of friends like Aaron Hill. The only convincing explanation is that his strong feeling for drama imperatively demanded an outlet, and it was years before he finally committed it to a form which then did not admit of stage performance. Dr. Young observes that the choruses of 'Athalia' "are plainly operatic—though impossible, and the point needs frequent emphasis, under the operatic conventions of the period". Precisely; but he refuses to draw the obvious conclusion and suppresses some of the evidence. He does not make it clear that 'Haman and Mordecai' (the 1720 version

of 'Esther') was a masque written for the stage, exactly on a parallel with the contemporary 'Acis and Galatea', although adorned with anthems (even the subject was not really religious: the Book of Esther nowhere mentions God). No wonder he finds it "a perplexing work"; he sweeps aside the vital question in the single sentence: "It is beside the point to labour that 'Esther' is an opera in all but name." He gives a confused account of the four revivals of 'Esther' in 1732, not even mentioning the pirated version of April 20th, which was probably not only the cause of Handel's hurried revision (produced in May), but the first performance without stage action. The staging was banned by the Bishop of London, and Handel was forced to agree; thus fortuitously was the foundation-stone laid, not of English opera, but of Handelian oratorio. There can be little doubt that Handel, who was first and foremost a dramatic composer, continued to regard the oratorio as a kind of drama unimpeded by the most tiresome of the operatic conventions, notably the concentration on the singer's vanity, the *da capo* aria and the neglect of the chorus; and that he envisaged dramatic action in the later Old Testament oratorios. This is supported by a good deal of internal evidence, not least by the stage directions which Handel added to his manuscripts, not all of which were printed in the Handel Gesellschaft edition. Dr. Young cannot be unaware that in recent years nearly all these oratorios have been staged, some of them in more than one country, and that these productions have been acclaimed as a supreme revelation of Handel's genius. Yet he ignores the whole question. His prim observation that "it is fascinating to bribe sensuousness into acceptance of Handel the oratorio writer by staging, as operas, his oratorios, but aesthetically it is inadmissible", would surely have drawn from the easy-going Handel a loud guffaw.

Dr. Young denies that Handelian oratorio is primarily dramatic; but he does not define what he thinks it is. He draws an imaginary distinction between "the qualities which made 'Semele'" and "those appropriate to 'sacred' oratorio", while clearly (and rightly) not ranking Handel as a "sacred" composer. He seems to regard him as a grand moral reflector of the men and opinions of his age, attributes his ascendancy in great part to "the fact that he was, as we should say, a good mixer", and roundly declares that his works "comprise a portrait gallery of his acquaintances", apparently unaware that no artist would take that for a compliment. No doubt Handel was up to a point the representative of his age, and certainly his oratorios deal with moral issues; but it is his uniqueness and his artistic powers that remain interesting. It is misleading to say that 'Jephtha' "comes near to being a lesson in moral philosophy", more misleading to conjecture that "morality and music made a late marriage in the career of Handel but there is no doubting that he did change his personal outlook so as to approve this union", and most misleading to transfer to Handel Boswell's eulogy of Johnson's "moral precepts". If any artist was free from preoccupation with moral precepts, it was Handel.

But if the general picture is out of focus, the book has much pertinent comment on points of detail. Dr. Young's remarks on Handel's old men, his use of the diminished seventh, the relevance of the oratorio overtures, the "realism" of the plague choruses in 'Israel in Egypt', the simplicity

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W. D.

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W. D.

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Here is wonderful value. The book is addressed to students of music who not only listen to it but also think about it and want to study the composers' thought. It is, says its editor, "not intended to appeal to the musicologist nor to the untrained listener who is not prepared to do

some thinking". It is to be "a guide to the standard repertoire of symphonies that you are likely to hear most frequently in the concert hall, over the air, or on the gramophone record". To this end, after an editorial chapter tracing the development of the symphony, twenty well-versed contributors take a composer each, discuss his symphonies in general and particular, and give what in these days amounts to liberal quotations. The editor has kindly stretched "standard repertoire" to include such things as Liszt's Faust and Dante symphonies, Bruckner's fourth and seventh, Mahler's ninth and Bax's third and sixth.

Nineteenth-century analysis, for example "the dirty brown-covered tombs [sic] of Prout", to quote the editor, has justly fallen into disrepute. So has the verbal-description school—though one feels its survival here in the Schumann chapter, where "the chords seem to fall like feathery flakes of snow" and "the scherzo blows us bang into eighteenth-century England with a bumping, bumbling, bucolic tune". One should not, however, be led into a lazy simplification like "The only part of music that really matters is the part that you cannot write about". To quote William McNaught on the "Unfinished":

The only explanation that can do any service is that which concerns the work as a symphony, and therefore incurs the charge of being "merely technical". . . . Yet such remarks belong to a branch of study to which the great symphonists from Haydn to Brahms gave unremitting care. Actually the technical business of the lay-out of a movement is everybody's concern, for the idlest listener can have his enjoyment enhanced by the way a composer plans the dialogue of his ideas.

The shade of Tovey is never far away; indeed, but for him such a book might never have appeared. He is often quoted, and is genially and justifiably contradicted by Cecil Gray on Haydn. Scott Goddard gives a punctual and illuminating essay on Vaughan Williams's sixth Symphony, free of extra-musical theories.

A few flaws may be noted. A footnote should except the "Farewell" Symphony from the statement that all Haydn's symphonies have first and last quick movements, and the fact that the cello line is independent of the basses throughout the slow movement of his 102nd Symphony does not necessarily mean "the employment of a solo cello". In the article on the "Eroica" the opening of the last movement is so confusingly described that one cannot be sure whether there is a misprint or not. The second subject of the choral Symphony's scherzo is certainly not in the dominant, whereas the second subject of the "Scotch" Symphony certainly is. The Brahms essay is enthusiastic to a fault. There are many misprints in the examples, particularly those of Beethoven, and some are wrongly numbered in the Mozart chapter. Nevertheless this is an invaluable book and these points are made in the conviction that there will be many reprints in which to set them right. Incidentally the editor's list of the instruments in Mahler's sixth Symphony needs the addition of eight horns, cow-bells and hammer.

I. K.

Design in Music. By Gerald Abraham. pp. 55. (Oxford University Press, 1949.) 3s. 6d.

This little book, originally written as a series of articles for the organ of the Hallé Concerts Society, is described as an "attempt to explain to laymen, in simple terms and colloquial language, the principles of

musical design". This is a stiffer task than it sounds; many experts in approaching the layman assume either the pontifical toga or the self-conscious shirt-sleeves of the city man in a holiday camp. Professor Abraham does neither. To him colloquial language means not a cocky facetiousness but good simple English, and this clarity of style is the reflection of clear thought. It is refreshing to read an author who begins by defining his terms, notably the relationship between texture, structure and design, and steers clear of misleading parallels between music and the other arts. We all know that music depends on temporal, painting and architecture on spatial values, but we do not always draw the proper conclusions. Whereas the painter has to fill a certain space that can be comprehended in a glance, the composer must spin his design out of his own entrails, like a spider, as he goes along. In an age when traditional procedures are the centre of a hot and confusing battle it is very necessary that the organic origin of musical design should be fully appreciated.

Professor Abraham traces the beginning of polyphony to a failure of human skill: singers, trying to keep in unison, failed to do so and rather liked the result. Hence they produced organum, and when one voice came in late and could not catch up they found they were singing in canon; it must have been very like M. Jourdain's delighted discovery that all his life he had been talking prose. Conscious design, in fact, was a late feature, born of the composer's continual endeavour to remain in play for different periods of time. The essential principles of fugue, variation (a primitive form, but a perpetual challenge), sonata and concerto are concisely defined, though naturally some points of varying importance have to be omitted. A mention of stretto would have been welcome and also a recognition of the influence of the Italian operatic aria on sonata form, as well as on the concerto. The "serpent of primadonnaism" was not the only legacy that the opera of Scarlatti and Handel bequeathed to instrumental music. But the striking thing is not what is left out, but how much is included; the chapters on variations and the sonata principle in particular are full of illuminating asides, for instance on the handling of the variation by Haydn, Brahms, Tchaikovsky and Franck and the differing degrees of key consciousness over the centuries ("Key is like elastic, in that the more you expand it the thinner and weaker it becomes"). Nor does Professor Abraham allow the reader to forget the vital distinction, so often obscured in textbooks on the history of form, between technical advance and aesthetic achievement. His book is likely to help not only the layman; every student and practitioner of the arts needs a periodical dose of old and general truths, and he seldom finds them as neat as here.

W. D.

The Technique of Variation: a Study of the Instrumental Variation from Antonio de Cabezón to Max Reger. By Robert U. Nelson. pp. 197. (University of California Press, Berkeley and Los Angeles; Cambridge University Press, 1948.) 20s.

Will somebody, please, compile an American-English musical dictionary? "Tone" we have grown accustomed to meaning in American not two semitones, but a sound. Now we are faced with "the ostinato theme is frequently figured or otherwise altered", and

"even more common than the foregoing practice, in which the bass is figured for an entire variation, is the alternation of the embellishment between soprano and bass within a single variation". Why use in a vague descriptive sense a word which has in musical terminology a specific technical meaning? "A colored organ piece" and "the coloration of the melodic subject" conjure up delightful Disneyesque fantasies until we learn that coloration means "an embellishment which is essentially florid, ornamented and irregular". The best one can say about such phrases as "this strongly evidences a classical tendency"; "two balancing phrases, the first cadencing on D"; "the entire melody is sequenced beginning in this new key" is that though they may be good American they are not English. Justification of such polysyllabic perpetrations as the following is difficult: "one is impressed by the anomalousness of its position"; "threaten the recognizability of the original element"; "the personalized expression of the nineteenth century". Finally, Mr. Nelson shows insensibility to the niceties of verbal precision when he talks of "the presence within the basso ostinato variation of extrinsic change"; "sometimes a set will exhibit a continual flux, each variation being set off from those which surround it"; and "different plans show the same characteristic departures from the hypothetical norms".

Despite this, the book is interesting to read and valuable to study. Mr. Nelson examines seven types of variation and four technical procedures of achieving variation: the *cantus firmus*, melodico-harmonic, harmonic and free techniques. Style, not technique, is rightly allowed to be the discriminating factor in cataloguing variations. Thus a difference is made between the decorative variations of the seventeenth and eighteenth, and those of the nineteenth centuries on account of "the stylistic divergence", though the technique employed is similar.

The refusal to distinguish between variations "in which the bass is constant and those in which the harmony remains fixed" (*i.e.* between the *basso ostinato* and the harmonic variation) is confusing. Mr. Nelson states that "the true function of a bass theme is to represent a harmonic succession: in addition it stresses the complementary relationships which exists between this bass and its associated harmony, showing that if the bass is absent the harmony remains to represent it, and vice versa". Yet in his own analysis of a *basso ostinato* variation he declares "unquestionably the chief interest in this division lies in its increased harmonic departure" and shows how this is achieved over the repeated bass by change of mode, chromaticism, increased harmonic movement and dissonance. Conversely, in his chapter on the nineteenth-century character variation, beyond remarking that the technique employed is "the ancient harmonic procedure", he does not trace the gradual liberation of the harmony and bass from a literal repetition to the point where both melody and bass are abandoned and the harmony substantially modified by simplification (as in the first variation of Beethoven's Op. 109), inversion or substitution of chords, chromaticism, or what you will. This gradual emancipation of the harmonies is surely the link between the structural and free variation, as through it can be traced defiance of the theme's harmonic structure, first within the bar, then within the phrase and ultimately within the whole variation.

This lack of attention to harmony (strange in a book which is otherwise so thorough) shows itself in some musical quotations. On p. 40 Mr. Nelson quotes the opening bass bars from six of Byrd's 'Walsingham' Variations and invites us to compare the harmonies. This cannot be done without the full chords or unless the bass is figured (I use the word in the English sense), for it is impossible to tell in many cases whether the new chord is the original in an inversion or another chord in root position. Again, in the comparison of melodic figuration with the original theme in works by Farnaby and Munday on p. 43, the analysis for the eye of the melodic connection is excellent, but the connection the ear immediately perceives is the harmonic one, which here receives scant mention. The same point may be made about the analysis of motives in the character variations. The melodic and rhythmic relationship between the motives and the theme is revealed with care and clarity, yet the harmonic relationship is dismissed with "each may have originated in the basic triad form which initiates the subject".

In his last chapter, 'An Aesthetic of the Variation', Mr. Nelson comes to the conclusion that "the truest variations would seem to be structurally conceived" and "that an unreserved allegiance to the free treatment does not produce the most characteristic variations". He might have pursued his point and decided that the motival development of a theme with no reference to its structure and chord-progressions does not deserve the designation variation at all. With this premise César Franck's 'Symphonic Variations' becomes not a free set on two themes, as Mr. Nelson states in his analysis, but a set of structural variations on one theme, with an introduction and a coda in the nature of a free development. The statement that in this work "there are few easily recognized indications of where one variation ends and another begins" becomes untrue, as the five true variations, though not separated by breaks, are marked by obvious cadences and employ the structural techniques. In this case Elgar's "Enigma" Variations are more truly free variations than Franck's, for they are more eclectic in development, depart farther from the structure of the theme and yet preserve their affinity with it. Mr. Nelson might pursue this question of when a free variation is not a free variation but a free development.

The book is handsomely produced, with creditably few printing-errors. The plentiful musical quotations are apt, and on the whole excellently set out to clinch each point. The notes are not at the foot of each page, but gathered at the back, which preserves the elegance of the page at the expense of the reader's energy and patience: it might have been wiser to incorporate into the text the various comments and leave at the back only the references, which are full and useful.

Such points are, however, minor drawbacks in a book which has considerable merit. It is prodigal in its facts, from which are drawn occasional shrewd criticisms. In a sober way one is made to feel Mr. Nelson's own enthusiasm for this most fascinating of musical forms, the variation.

D. McV.

The Instruments of Music. By Robert Donington. pp. 175. (Methuen, London, 1949.) 18s.

"We could none of us look over the hedge", says Mr. Donington at

the beginning of his Reading List (App. V.), "if we did not stand on the shoulders of all previous authorities". Let us be thankful, then, that instead of adding to that tottering pile the author discovers to us an unpretentious wicket through which to peer, with both feet on the ground. For he does all our reading for us, and in its place offers a quite formidable mass of data couched in deceptively simple terms. Deceptive, because he refuses to side-track important but complicated issues by over-simplification. Generalizations there are bound to be when a book of this size covers so much ground; and Mr. Donington does occasionally sit on his hedge in his desire to be comprehensive without over-emphasis in any one direction. But he has most of his facts straight, and since there seem to be few contingencies which he leaves unprobed, that is no mean feat. All the important information about musical instruments, including some details which are new and not very well known, is to be found in this book. Because of this, its avowed purpose as a not-too-advanced textbook on the subject is admirably fulfilled. What matters about a musical instrument is not the way the pegs enter the peg-box or to what precise sub-group it may be assigned after lengthy and anthropomorphic cogitation, but how it works, why, and to what purpose. Mr. Donington makes no pretence that all the answers are easy, but he tackles all with a valiant lucidity.

Mr. Donington rightly discloses his own bias, which is towards the *obiter dicta* of the late Arnold Dolmetsch, but he grinds no axe and is in fact the first writer of the Dolmetsch school to put these matters where they belong, which is, in the main stream of musical experience and not in some esoteric backwater. In some cases, however, the old partisan spirit of the 1920s dies hard, and it is of some interest to examine these in their 1949 context. One of them concerns the viola, which Mr. Donington says should be larger than the violin in the ratio of 3 : 2. We are certainly entitled to ask what units are here premised. Strings half as long again as the violin's would give the right pitch *at the same tension*, but there is no evidence whatever that this is either practicable or desirable. If it were, what kind of tone might be expected from an instrument which exceeded the violin, as it would have to do, in all linear measurements in this ratio? In any case the viola is the type-instrument, not the violin. Why was not the violin made to conform to the viola? Unfortunately for the ratio theory there are some large violas which are very bad in tone, and some small ones which are very good; but the most consistently good-toned violas are those which are neither too large nor too small, as violas go: that is to say those with a body-length of 16½ in. or thereabouts. In a matter of this kind the accumulated experience of generations of players and makers can hardly be at fault.

Then Mr. Donington describes the octave difference in pitch between the viola and cello as "that awkward gap . . . which no ingenuity on the part of more recent composers can quite bridge". Considering that for the greater part of the eighteenth century composers seem to have had the greatest difficulty even in knowing what to do with their violas, the necessity for the postulated fifth part of the "true tenor" cannot have weighed very heavily. For better or worse the rise of thorough-bass eliminated any need for writing real middle parts, except for special

effects, and it is probably to this that we owe a conception of orchestral sonority as being better when the parts are spaced "harmonically"—closer in the upper registers than in the lower—than in the more equable distribution of the older polyphony. Nor must we forget that modern string parts are often very widely spaced indeed and at any moment may cover a range of several octaves. Such conditions do not favour the use of a low-pitched tenor. Five-part writing for the violins never had any wide currency, and, outside France, with its ossified court traditions, had disappeared by the end of the seventeenth century, and thus in the earliest period of orchestral string writing. It is unreal and chimeric to disregard these considerations. By all means let us revive the tenor for its identifiable occasions. But I have yet to be told what these are.

Somewhat akin to the above is Mr. Donington's plea for larger and more complete instrumental "families". Such families, consisting of several sizes of the same instrument, have existed in the past, but the tendency has always been to breed out the less useful members as the technique and technology of the instrument developed. Instruments need to be built in several pitches only when their respective ranges are small, or their capacity for dealing with changes in tonality is limited. But has Mr. Donington considered the practical implications of such a step at the present day? There is a place in 'Petrushka' where a group of clarinets imitates an itinerant barrel organ. The illusion is complete, because by no stretch of imagination or art can a group of clarinets, bereft of any context, be made to sound like anything else. The score of 'The Rite of Spring', too, approaches to Mr. Donington's ideal; but the general effect of block-chords on a massive wind section suggests, in this work at any rate, something perilously akin to a cinema organ—the only instrument, by the way, to which the author's otherwise impartial welcome is not extended.

These and a few other points (such as the again-repeated fable that however hard you press on a Tourte-pattern violin bow, the tension of the hair remains the same, a thing which is dynamically impossible even in Nuclear Physics) invite comment, but certainly not condemnation. On the contrary, I know of at least one musician who will quietly put his house in order in the light of the really excellent chapters on Acoustics.

The book is well illustrated with two groups of half-tones, one ancient, the other modern. The former includes some plates which have appeared before and others which are new to me; in the latter the homely and unphotogenic competence of orchestra X makes a realistic foil for the unbelievable confusion of mind with which, it appears, the angelic host were wont to approach the mixed consort. One slip needs correction: an obviously mid-eighteenth-century oboe is described (Pl. 20) as a shawm. Good line drawings (mainly reproduced from other sources) complete the story.

E. H.

Essay on the True Art of Playing Keyboard Instruments. By Carl Philipp Emanuel Bach. Translated and edited by William J. Mitchell. pp. 449. (Cassell, London, 1949.) 30s.

Translating a long and technical book from early German into readable English is a labour of such selfless devotion that any review

should begin with an expression of gratitude. The list of such translations slowly lengthens, and it would be hard to overestimate their value and importance to practical musicians as well as scholars.

C. P. E. Bach's 'Essay' offers keyboard players who are interested in "baroque" music what Leopold Mozart's 'Violin School' offers string players: an absolutely first-rate technical study of the difficulties encountered, and in the course of this technical study, a wealth of detailed information on just those innumerable and essential points of style which are hardest to recover once a tradition of interpretation has been severed, as the tradition of eighteenth-century music was severed in the nineteenth. This information goes far beyond the special interests of string and keyboard players. No musician whose tastes carry him into the baroque field can afford to ignore it, and at the moment very few musicians seem wholly unsusceptible to that union of clarity with controlled intensity which lends baroque music its peculiar fascination for our troubled age.

The fascination thus exercised grows demonstrably in proportion to the performers' success in recapturing the secrets of technique and expression proper to its own contemporary environment. Their success, in its turn, depends directly or indirectly on the scholarly assimilation of just such practical fare as C. P. E. Bach here provides. Scholarship is not enough; it is useless and treacherous when uninspired by intuitive musicianship, but it is indispensable, and the sooner that hard fact is accepted by the musical profession at large the better for the baroque composers and their legacy of what are nowadays conventionally but quite fallaciously referred to as indestructible masterpieces. We have been destroying them cheerfully for generations.

It remains to assess the quality of this translation. As a whole it seems excellent; even a little, though only a little more so than Edith Knocker's recent translation of Leopold Mozart, where a few terms were distorted without seriously detracting from the value of her achievement. I have found no distortions in W. J. Mitchell's translations of C. P. E. Bach, so far as I have compared it with the original. What I have found is a certain laxity of syntax, which raises a principle relevant to the problem of translations generally, and more particularly translations of such highly technical matter as is here in question.

To begin with a seeming trifle: good technical expositors usually spend some care in deciding on the best word for a given matter, and having decided, keep to it without changing needlessly to a synonym. Thus Bach (ed. of 1787, p. 37), writes "Inhalt" twice in the same paragraph. But Mr. Mitchell translates him once by "expression" and once by "content". This is not to clarify nor even to grace his meaning, but very slightly to diffuse it. And once a translator allows himself to relax the high discipline of his calling, it is a short step into paraphrase, and a dangerous one. We gladly grant him the virtual impossibility and entire undesirability of reproducing literally every turn of syntax, the results of which are often unreadable and sometimes incomprehensible. A certain smooth intelligibility is essential and exacts its price in syntactical rearrangement. But the price thus paid must be the most thrifty which circumstances permit. There must be no rearrangement for rearrangement's sake.

"Kurz" first as "quickly" and then (correctly) as "short" (p. 54)

takes us a hair's breadth farther down the slippery slope. Note that there is still no actual perversion of meaning: in this particular context "short" does imply "quickly". But it is for me as reader, and not for Mr. Mitchell as translator, to draw the implication. For who is to say that we are right? And if the translator continually gives what he thinks the author implied instead of what he chose to write, how can any reader decide whether he agrees, short of checking the whole translation with the original?

Let us now test a random sentence (p. 54): "Der Triller über einer Note, welche etwas lang ist, sie mag hinauf oder herunter gehen, hat allezeit einem Nachschlag". There is nothing really misleading about Mr. Mitchell's (p. 103 of his translation): "trills on long notes are played with a suffix regardless of a subsequent stepwise descent or ascent". But it is needlessly free, and something of the exact shading of Bach's statement is thereby lost (fairly literally: "The trill over a note which is somewhat long, whether proceeding up or down, always has a termination"). *Nachschlag* as "suffix" is fair enough, though "termination" happens to please me better. "Played" adds, however, the merest hint of a restriction neither stated nor implied by Bach, who had no intention of excluding singers.

And here is an example of paraphrase naked and unashamed, fair enough still, I think, to the author's intention, but a very long way indeed from his actual words:

Bach (pp. 61, 62): Wenn der Doppelschlag mit einem Versetzungs-Zeichen über einer Note vorkommt, wobei wegen der Modulation auch wohl zwei Versetzungs-Zeichen sein können: so setzt man das Versetzungs-Zeichen linker oder rechter Hand über den Doppelschlag, nachdem es früher oder später vorkommt.

Fairly literally: When the turn occurs with an accidental over a note, where because of the inflection of the harmony there may even be two accidentals, one sets the accidental to the left or the right side over the turn, according to whether it occurs earlier or later.

Mr. Mitchell (pp. 112, 113): Context often requires the placing of one or two accidentals over the symbol. They appear on the right- or left-hand side according to whether they pertain to the first or the third tone.

Though I feel that the liberties of this kind which Mr. Mitchell has taken are too great, I have nothing but admiration for the skill with which he has taken them. As a scholar I regret them a little wistfully: we cannot use his translation without reference back to the original. As a musician I hardly think they matter: we can rely on him to give us the sense, if not always the words. I merely hope that when next he renders us so signal a service (Quantz's complete 'Essay', perhaps?) he will weigh again the conflicting claims on every translator's judgment and possibly balance them with a little more bias in the direction of the literal. He often succeeds in making Bach's meaning clearer than Bach made it himself. This is a very valuable contribution; but it is probably better, on the whole, to offer it in the notes rather than in the text itself.

R. D.

Four Centuries of Scottish Psalmody. By Millar Patrick, D.D. pp. xxiii, 234. (Oxford University Press, 1949.) 12s. 6d.

The present form of the Scottish Metrical Psalter was issued in 1650, and by decree of the General Assembly of the Church of Scotland this volume has been written to mark the tercentenary this year and to present a historical survey of the important place psalmody has occupied in the

life of the nation. The task was entrusted to Dr. Millar Patrick, a venerable divine who has long been distinguished for his studies on the Church's liturgy and music.

The subject of the book is one of general interest, for the Psalms in metre were inherited from the Reformation by both England and Scotland. The first English edition of 1562, by Sternhold and Hopkins, and the later paraphrases of Tate and Brady, enjoyed a great measure of popularity until well into last century. In Scotland the metrical psalms took even deeper root. The Wedderburn versions had been in wide circulation from about 1550. Knox brought new translations from Geneva and had the complete Psalter published in Edinburgh by 1564. It was much richer in its variety of metre and of music than any other collection except the French. Not only did the Church give the work its authority, but Acts of Parliament enforced its use and ordered the reopening of the "Sang Schules" to encourage the singing of its tunes. It was compiled for private devotions as well as for congregational purposes and was welcomed by the people in a great wave of religious fervour. It was their sole source of praise, and joyful use did they make of it. With its numbers they regularly raised their voices in the Sunday services and in their homes during the week twice daily. For the profit of the following generation a prayer and a "Gloria Patri" were added to every psalm, and with the Lord's Prayer and the Creed made a part of the general practice. Many people who were still unable to read had to learn everything from memory. Parents had to see that their children from the age of six had memorized their allotted portions of the book.

Such was the abiding foundation on which the Metrical Psalter flourished in Scotland. The introduction of the modernized text without music in 1650 had a temporarily disturbing effect, and in course of time the place of the psalms had to be shared with hymns and paraphrases. But its place has never been usurped. "It will be long", says Dr. Patrick, "before anything can take the place of a metrical psalm with the great mass of ordinary church-people, as the most authentic voice of their own praise." The Psalter, in its music as much as in its words, has always been regarded as a national institution, until now it is hallowed by the gathering associations of 400 years. Some of its pages, like 'The Lord's my Shepherd' and 'All people that on earth do dwell', are treasured far beyond these shores. Strange are the vicissitudes through which it has had to pass. These Dr. Patrick recalls with many vivid sidelights on the troubled history of Scotland and the native character of its people. His story is that of "the centuries-long contention between musician and people", both of whom were often obstacles to progress. His devoted enthusiasm and deep fund of humour, along with his happy choice of pictorial illustrations and musical quotations, have combined to produce an entrancing book.

T. C. L. P.

Handbooks of European National Dances. Edited by Violet Alford. (Parrish, London, 1949.) 3s. 6d. each.

Dances of Czechoslovakia. By Mila Lubinová.

Dances of Sweden. By Erik Salvén.

Dances of Switzerland. By Louise Witzig.

Dances of the Netherlands. By E. van der Ven-Ten Bensel.

The second batch of 'Handbooks of European National Dances'

confirms the favourable impression made by the first, that small as they are they contain the essence of the matter. There is the dance notation for those who need the dances, whether like the Ling Association for physical recreation or like the Royal Academy of Dancing for stage purposes or like the ordinary enthusiast for social pleasure. (The two official bodies are their sponsors.) There is the music for the benefit of anyone interested in the ethnology of tunes and its harmonization by the expert hand of Arnold Foster for those who want it for more active purposes. There are the introductory essays, which if read in succession give a vivid impression of the way changes in society, whether from internal causes like industrialization (as in Holland and western Czechoslovakia) or from foreign influences (such as have swept over Sweden) or from the interpenetration of geographical forces (as in Switzerland), are projected into the dances of the people. There are finally the illustrations, in two cases by Mrs. Lucille Armstrong, who puts her figures into a whirl, showing the costumes of the dancers which are integral with the dance. The editor of the series, Miss Violet Alford, takes occasion to insert a severely worded note to the reader that he is not to regard national costumes as fancy dress, a warning which is certainly necessary in the case of Holland, where one traditional costume, that of Volendam, has come to be accepted as Dutch national dress.

The musician will find much material for study even in the small range of tunes presented for his inspection: how far are the Swiss tunes influenced by non-folk influences? Why are Dutch tunes square and regular, Czech tunes constantly alternating in time and tempo? How far do tunes influence the dance and how far the dance the length and structure of the tunes? An essay could be written on the results of comparative study of the music of the eight volumes now available in this series of dance handbooks, but a review is not the place for it. F. H.

With Strings Attached: Reminiscences and Reflections. By Joseph Szigeti. pp. 323. (Cassell, London, 1949.) 15s.

Something, if less than might have been expected, is to be gleaned from this carelessly written book. Sometimes the author is not even trying. "The miracles of music distribution wrought by the two nationwide American audience-organizing associations have amazed me. So have the book clubs." And so on. Szigeti is not good at reflections. But he makes an effort to define the varying ideals of violin-playing obtaining in the last half-century.

The suggestion is that fifty years ago the art, represented by men like Burmester, Marteau, Hugo Heerman, Berber and César Thompson, was dry and that a new ideal of beauty in violin-playing came in with Ysayé, Kreisler and Elman. An objection to the argument is that Ysayé made his name so long ago as 1880; but it is, all the same, suggestive to be told how the young Szigeti, who was a pupil of Hubay's in his native Budapest, where he heard Burmester, Kubelik, Marteau and Heerman, was "bowled over" in Berlin in 1905 (when he was thirteen) by Ysayé, Kreisler and Elman, whose playing was of "a fire, an elegance, a rhythmic incisiveness which I had not even imagined. . . . I felt their individual revelations merge into one collective impact on me". A decadence ensued between the wars, when "technique took the place of spirituality".

Szigeti here quotes Carl Flesch: "Is it possible that the new schools have given a technical endowment to a generation of violinists who cannot use it to any purpose?" Flesch also said: "The technical and tonal smoothness of to-day stand on a noticeably higher level, especially among the violinistic middle classes, than fifty years ago, while the number of outstanding personalities has grown less." And he spoke of "the blatantly sensuous, artificially inflated, rather than naturally matured spirit of our time". Szigeti recognizes now the beginning of a reaction. He quotes some newspaper criticisms by Virgil Thomson in New York and Ferruccio Bonavia in London, and says: "It is interesting to see the adjective 'dry' used otherwise than in a disparaging sense: as a positive feature of a performance. Can this be a reaction against the eternal *Schmalz* of our recent past? These seem healthy trends."

Perhaps out of piety Szigeti fails to convey a clear impression of his old master Hubay. In one breath he calls him "not only a great virtuoso but also an excellent musician who had come under Joachim's spell, and had formed a quartet which became famous"; and in another he tells us that in his Budapest classroom "there prevailed an atmosphere of puerile rivalry, . . . we were completely absorbed by the externals of our craft . . . I don't remember ever hearing in class a Bach concerto or the Brahms Concerto or César Franck's Sonata or Chausson's 'Poème' or a Handel or Mozart or Beethoven sonata". He puts this state of things down not to Hubay but "to us so-called prodigies and, above all, to our parents who generated such an unhealthy impatience".

Before Hubay a German named Schoeller (or Schnoeller) taught the youthful Szigeti, his instruction being "of the kind nowadays ironically called the 'book-under-the-arm' method". After fifty years Schoeller's (or Schnoeller's) influence remains illustrated in his famous pupil's stance, no doubt the one illustration of the sort to be seen now in a leading violinist. Unlike Hubay, Szigeti did not come under Joachim's spell. To the old man, then (1905) nearing his end, the boy of thirteen played Beethoven's Concerto, listened with only half an ear to his words of wisdom and, under his father's influence, refused Joachim's offer of lessons. In one place Szigeti says: "The reluctance to grow up is the great pitfall in the development of most 'prodigies'." He pays acknowledgement to Busoni for the influence "that shook me once and for all out of my adolescent complacency."

We are given some characteristic glimpses of Busoni. Contemptuous of his own violin Concerto, Busoni, in London in 1921, had to be argued with, by the young Szigeti, into admitting some merit in the work. A pleasant story is told of old Carl Goldmark, after the Vienna production of Dukas's 'Ariane'. "I don't understand it", he said to Szigeti, "it's a new language. But the thing that matters and that determines my attitude is that Dukas's music has its own physiognomy . . . Yes—music that has its own physiognomy, that's the thing that matters!" Szigeti found the old man soaking unused postage-stamps off the corners of envelopes, in a washbowl. He joked: "This is my means of subsistence! Autograph-collectors' self-addressed envelopes! I soak them off. Quite a little income!" Here is a Strauss anecdote:

At one playing of a Mozart concerto, Richard Strauss conducting, the master and I exchanged happy glances at the conclusion of the serenely joyous first

movement. Naturally we expected a similarly happy reaction from our audience; and when we met with polite and stony silence instead, Strauss turned to me and muttered in his thick Bavarian dialect: "The so-and-so newspaper scribblers and commentators! This is their work—making people scared to clap when I know they feel like doing it."

R. C.

Just Intonation and the Combination of Harmonic Diatonic Melodic Groups. By A. D. Fokker. pp. 80. (Nijhoff, The Hague, 1949.)

This is a serious attempt by a modern physicist and disciple of Rameau to discover, in the frequency-ratios of notes, a logic of musical construction. Taking for granted on the part of his readers a considerable knowledge of musical arithmetic the author begins by showing how some melodic patterns can be referred to a fundamental bass and others to a high-pitched imaginary guiding-note. For example, in terms of the so-called just scale, the notes doh-ray-me are the successive harmonics 8, 9, 10 of a fundamental Doh,,, whereas the notes soh-lah-te give off harmonics of which the 10th, 9th and 8th respectively converge on a common Te'''.

On keyed instruments, with their coarse gradations of pitch, the difference of a comma between major and minor tones cannot, of course be reproduced, but only implied. Thus a composer can persuade us to accept the same three notes of the piano first as doh-ray-me, and then, by a change of harmonic background, as soh-lah-te. Professor Fokker would like to transfer subtleties of this order from the realm of imagination to that of physical reality. It would be better, he thinks, if composers and performers made real and conscious distinctions between major tones (ratio 8 : 9) and minor tones (9 : 10), not to mention super-seconds (7 : 8) and many other intervals for which the orthodox vocabulary has no place. Accordingly he demands instruments with fresh notes that "lie hidden between the keys of the pianoforte", extra symbols in the notation and a complicated new set of sol-fa vocables for the training of singers. One must therefore be prepared for passages of this sort: "Doh (c) is leading either to the centre te (b) or to the subharmonic seventh tuy (c ∇ \$), while f ∇ \$ tuy is leading to the subthird soh (g)."

Those who attended the 1948 Festival of Contemporary Music in Amsterdam will know that the author, with the collaboration of composers and organ builders, has started to put these provisional ideas into practice. It is hoped that in the flavour of the finished product Dr. Fokker will reap the reward of arduous excursions into the no-man's land of musical mathematics.

A. McC.

The Lures of the Bronze Age: an Archaeological, Technical and Musicological Investigation. By H. C. Broholm, W. P. Larsen and G. Skjærne. pp. 129. pl. 30. (Gyldendal, Copenhagen, 1949.) Kr. 50.

The handsome *lure*¹, two pairs of which will be well remembered by visitors to the exhibition of Danish Art Treasures recently held in London, have already been the subject of monographs by several Danish and other writers. In this new publication a group of experts have methodically assembled every known fact (including much that appears in print for the first time) concerning these prehistoric horns. Every existing *lur*

¹ The anglicized plural of the Danish word *lur*, which appears on the title-page and throughout the book, unfortunately adds a new and awkward homonym to the English language.

or fragment of a *lur* is fully described and there are excellent photographs of all the good specimens. Methods of casting are also described, and even the notes which two trombonists from the Royal Orchestra, Copenhagen, are able to elicit from the intact specimens are set down with scientific accuracy. (A page of sectional drawings shows the astonishing similarity—almost identity—of the *lur* mouthpiece with the modern trombone mouthpiece.)

With exemplary reserve the authors propose some interesting hypotheses; for instance that the *lure* date from the later stages (1100–600 B.C.) of the Nordic Bronze Age and were not military or signalling instruments, but were associated with some cult and became extinct after the dissolution of that cult. Comparison with the Bronze Age Irish horns is not attempted. The fantastic claims of some former nationalist antiquarians, that these *lure* are relics of a veritable Nordic *Kunstmusik*, polyphonic and all, are mercilessly exploded; as for the *lur*'s part in music to-day, the authors divert the reader with a number of curious instances of its employment in patriotic music, even in consort with other instruments.

No doubt English readers will be amused rather than irritated by the English of the translator, A. Svart. The labour of construing many of his sentences is relieved by quaint glosses like "kettle mouthpiece" (cup mouthpiece) and "funnel blade" (reed), while the player is variously referred to as the "blower" and the "winder". But surely it is a pity that the printer has deprived us of four whole pages of text which (in the copy received) are left entirely blank.

A. C. B.

Notes sans musique. By Darius Milhaud. pp. 336. (Julliard, Paris, 1949.)

Milhaud has written his autobiography with a fluent pen, if without dipping below the surface either of aesthetic questions or of his experiences in the world of men and women. The interest lies principally in the account he gives of his youth at Aix-en-Provence and of musical Paris in the scatter-brained 1920s. His people were one of those Jewish families established for ages in Provence. The curious history of this community explains how it came about that a prayer for the Pope was included in a cantata Milhaud composed in 1940 for the synagogue at Aix. The clue is that the Avignon popes had been the community's temporal sovereigns. The Milhauds were comfortably off and the composer's parents did everything to encourage him in his chosen career. It is sad, later on, to read of his aged mother's death in hiding in 1943, when the composer was far away in California. Twenty of his cousins died in German "extermination" camps. Milhaud never in so many words explains the close sympathy between himself and such militantly Catholic poets as Claudel and Jammes, of whom we are told a good deal. He begins his first chapter thus: "I am a Frenchman of Provence and by religion Israelite". The apogee of his career was the Berlin production, in 1930, of his setting of Claudel's Christian apologetic, 'Christophe Colomb'; but there is not the least suggestion in his book of any defection from his ancestral faith, sympathetic though he shows himself towards his friend and fellow-composer Max Jacob, who became a Benedictine monk.

Milhaud entered the Paris Conservatory as a violinist. He had already composed a good deal, but could not get on in Xavier Leroux's

harmony class. A story follows which reflects credit on Leroux. In 1911 Milhaud wrote a violin sonata ("the first work of mine worth preserving"), which Leroux refused to hear, asking how, since his harmony was so weak, he could possibly compose. However, he gave in at the second time of asking, and

... during the very first bars his face lit up. Then he began singing and playing the violin part at the top of the piano. At the end of the first movement he said: "What are you doing here? You are trying to acquire a conventional language when you have one of your own already. Leave the class! Resign!"

Leroux's fellow-professors Pech and Rabaud agreed, and the result was that Milhaud was recommended to Gédalge's counterpoint class and the next year gave up the violin in favour of composition. 'Pelléas' and 'Boris Godunov' were at that time his bedside scores, and he was in the marrow of his bones an anti-Wagnerian. On the same page as the expression of his contempt for the "pretentiousness and vulgarity" of 'Parsifal' occurs a tribute to Diaghilev (whom he disliked personally), for having "discovered the greatest musician of our century, Igor Stravinsky". In fact, the young Milhaud had a characteristic point of view at an early age. Even before 1914 he was turning against Debussyism as "a veritable blind-alley". Almost from the first he felt antipathy towards Ravel's music, which he accuses of poverty in sensibility. Early and late he seems to have preferred Roussel, on the grounds of the latter's preservation of "freshness and fantasy" contemporaneously with his acquisition of technical mastery.

Physical disabilities prevented Milhaud from putting on uniform in 1914, and he spent 1917-18 in Brazil. The 1920s were Satie's heyday, and Milhaud writes of none of the other elder musicians with the detail and affection he gives to Satie, who had a remarkable way of making friends as well as enemies. "The purity of his art", says Milhaud, "his horror of concessions and his uncompromisingness towards criticisms were a wonderful example for us". "Us" here means the circle upon which the famous title "The Six" was arbitrarily imposed by Henri Collet of 'Comœdia'. Milhaud points out how much the six (Auric, Durey, Honegger, Poulenc, Tailleferre and Milhaud) differed among themselves. Auric and Poulenc, for instance, adhered to Cocteau's programme, Honegger to German romanticism and Milhaud to "Mediterranean lyricism". They did not, all the same, refuse the title. The pages on their light-hearted and care-free doings make an authentic contribution to the story of the time. The elderly Satie's behaviour was, of all, the most giddy; and there is a comic account of his so-called *musique d'ameublement*—a music that was not to be listened to but tolerated as unconcernedly as the pattern of the wallpaper. In spite of a warning in the programme the audience would not play, though Satie adjured them: "Go on talking! Move about the room! Don't listen!" Milhaud in his piety sees Satie as a far-sighted precursor and his *musique d'ameublement* as foreshadowing a music characteristic of a later time—the flood of broadcast music that is heard but not listened to. And he seems not to be ironical. Satie broke with Poulenc and Auric because of their refusal to follow him in breaking with Louis Laloy. When Satie was dying in hospital Poulenc asked to be received again, but Satie said: "Non, non, j'aime mieux ne pas le voir . . . il faut être intransigeant jusqu'au bout". This chapter on Satie's death is affecting.

An exception to Milhaud's general rule of avoiding technical questions is his discussion of polytonality on p. 78. His point of departure was a piece of two-part writing by Bach, a canon at the fifth, "in which the impression was made of two tonalities following each other, superposing the one on the other and opposing each other, while the harmonic texture of course remained tonal".

I started to study all the combinations possible in the superposition of two tonalities and to examine the chords thus obtained. I investigated, too, the result of their inversions. I tried all imaginable solutions by modifying the mode of the tonalities composing these chords. I undertook a similar task with three tonalities. I could not understand why—since in textbooks on harmony we study chords, together with their inversions and the rules of progressions—why a similar study should not be made with polytonality. I familiarized myself with certain of these chords. They struck me as more satisfying to the ear than the others, for a polytonal chord is the more subtle when soft, and the more violent when loud. I made use of these enquiries in constructing the music of the 'Choephoroi', adding the sub-title 'Harmonic Variations' on my manuscript.

The reader is left to square for himself this method of composition with Milhaud's pronouncement in another chapter: "The evolution of music should be natural and not systematic".

R. C.

Katalog der Musikbibliothek Paul Hirsch. Vol. IV. By Paul Hirsch and Kathi Meyer. (Publications of the Paul Hirsch Music Library. Second Series.) (Cambridge University Press, 1947.) 84s.

There are, broadly speaking, two types of musical publications, namely, dictionaries and catalogues, which present peculiar problems to the reviewer in that neither admits of being read as a continuum. A large-scale dictionary can, it is true, be perused in sections, but not even the most hardened librarian (let alone a reviewer) ever sits down to read a catalogue, except perhaps in proof. But the compilers of such a catalogue as this fourth volume of the Hirsch Library may well exclaim "Oh, you chorus of indolent reviewers", had not some systematic attempt been made to absorb its contents. The lapse of time between publication and the appearance of this review¹ may thus be excused if it has allowed a more detailed acquaintance with the book than might otherwise have been possible. For intensive use proves (if proof were needed) that it is a monument of scholarship and a repository of knowledge without parallel in the history of musical libraries and their catalogues. The fact that this is, in some measure, a supplementary volume to its three predecessors, does not detract one iota from its value or from the debt which the learned world of music owes to Mr. Hirsch and his collaborator Dr. Kathi Meyer.

For those fortunate enough to possess Vols. I-III the scope of the fourth does more than merely round off the whole. It explains the true *raison d'être* of the Hirsch Library. From a proportional study of the entries in Vol. IV it might be suspected that this was, in part at least, to set the seal on the collection of Mozart,² but it is actually nothing less

¹ It is regretted that the reviewer to whom the volume was originally offered was unable to complete the task.—ED.

² It should not be forgotten that the first Hirsch catalogue of all, that of 1906, was devoted wholly to Mozart, the proportion of whose entries in Vol. IV amounts to nearly 20 per cent of the total.

than to range as widely as possible through the whole field of printed music, for the benefit of scholars, students and performers. How far, in just under half a century, Mr. Hirsch has attained this object, can be better judged if one notes the remaining sections of his library which are not included in the printed catalogues, but are summarily enumerated in the preface to Vol. IV. Here he modestly omits figures, but they amount in fact to some 2,500 modern scores (*i.e.* issued from roughly 1850 onwards) and other pieces of music, upwards of 5,000 books and nearly sixty sets of periodicals. Thus, it may be fairly said that the published catalogues have one thing in common with icebergs (though far more approachable and useful), namely, that for every part which is readily visible three parts remain hidden.

Such, then, is the perspective in which Vol. IV must correctly be viewed—not as a series of unrelated fragments but as part of a spacious plan, which would, in a less troubled world, have been completed through the publication of lists of most of the material outside the catalogue proper.

The contents of Vol. IV can be briefly outlined in tabular form:

I. Early and First Editions.

- (a) Early editions of Mozart.
- (b) First editions of Beethoven.
- (c) First editions of Schubert.

II. Sacred and Secular Choral Works in Score.

III. Collected and Complete Editions.

IV. Reference Books and Periodicals up to about 1850.

- (a) General Bibliography and Dictionaries.
- (b) Catalogues:
 - (1) Thematic Catalogues.
 - (2) Public Libraries.
 - (3) Private Libraries.
 - (4) Publishing Firms.
- (c) Periodicals and Almanacks.

V. Miscellaneous.

- (a) Piano scores up to about 1830.
- (b) Selection of historically important libretti.
- (c) Curiosa.²

VI. Supplements to Vols. I–III.

The total of entries ends with the number 1,706, but the actual sum is well over 1,800, allowing for variant copies and other editions mentioned in notes, the additions of a's and b's for items acquired during the compilation of the volume. The general quality of the Hirsch Library is by now too widely known to necessitate or justify, for purposes of this review, the detailed rehearsal of the rarities in particular groups. What indeed can really be said in words of such marvellous things as a copy of five volumes of Lassus's 'Patrocinium musices', signed, most probably, with his own hand, and almost as fresh in its blind-stamped pigskin as on the day when it left Adam Berg's printing-house at Munich nearly four hundred years ago?—of an exquisite exemplar of Elgar's 'May Song' printed on vellum (and, incidentally, differently engraved from

² *i.e.* 'Mirabilia'.

the ordinary issue)?—of the remarkable collection of fifteen Rossini operas in vocal score with title-page vignettes by Schwind? The reviewer may perhaps be forgiven for avoiding the seductions of this garden of bibliographical delights and be allowed instead to keep to the ascetic ways of the catalogue proper, its style and practice.

The Cambridge University Press is to be congratulated on the excellence of the printing and on the success in matching exactly the types, format and binding of Vols. I–III. It is perhaps a little unfortunate, however logical and reasonable, that in Vol. IV, for the sake of consistency with its predecessors, the copious annotation should be given in German, a language which is by no means readily understood by all those in England and America who will want to use this catalogue. In this volume, too, Mr. Hirsch and Dr. Meyer have followed the cataloguing code of the Prussian State Library, with somewhat unequal results. On the credit side, however, the meticulous wealth of bibliographical, analytical and descriptive detail far exceeds the most luxurious dreams of any cataloguer in the Library of Congress or the British Museum. The spacious layout of the entries makes possible exact indication of prices, of plate numbers, of words or figures in manuscript, and of the number of leaves or pages in instrumental parts and the like. Of bibliographical references there is here an ampler store than in Vols. I–III, and far more dates are given for undated pieces, even in cases where this problem looms most perplexingly. For these, and many other reasons, those who venture into the shadowy realm of musical bibliography will long appreciate the mind that has shaped this catalogue as “*il maestro di color che sanno*”.

But there are some other features which prove, on an impartial examination, to be less satisfactory, or at least less helpful. This is, essentially, a catalogue of single entries, one for each item, with a sprinkling of finding-references, sometimes, as in the libretto section, liberally supplied from the name of the composer to the author. But if one wishes to ascertain how many Mozart or other operas are here in arrangements by the assiduous August Eberhard Müller, one has to look up that worthy in the general index of names, and from there search through the numbers in the various sections of the book—a rather tedious procedure. (Here it should be said that the lengthy indices as such are invaluable, especially that of subjects.) This adherence to the practice of a single main entry is, on the whole, open to less objection than the principle of selection for certain headings. For if one turns to the entries for Thomson's collections of Scottish, Irish and Welsh songs, numbers 368, 454, 455, 455a, 455b, 1705, one finds that the first five of these are catalogued under Beethoven, the last under Thomson. There is surely little if any justification for this. Beethoven's share, whatever its musical significance, is always subsidiary to Thomson's bibliographical primacy as the editor who collected the tunes or words and then commissioned Beethoven, Haydn, Pleyel and others to supply the accompaniments. Furthermore in some of the collections Haydn's contribution is larger and more important than Beethoven's, but he is vouchsafed merely an index reference.

In the sections devoted to Beethoven and Mozart first editions the arrangement of the entries is based, respectively, on opus numbers, plus

the supplementary pages of Nottebohm, and on Köchel's numbers. This system will serve very well the user of the catalogue who has memorized all these numbers and the titles of works to which each is affixed. But if he cannot carry all this in his head, and wants to find any of the less-known works, he must perforce consult the title or subject index of the thematic catalogue on which the Hirsch numbering is based. But copies of Nottebohm and Köchel are not at the elbow of all who will consult this volume, except in libraries, and in any case the obligatory use of one reference book to facilitate consultation of another is undesirable. Admittedly, the alternatives—a simple alphabetical arrangement by conventional title, or generic groupings—have some drawbacks, but they are likely to be less tiresome than those of the purely numerical sequence. This is, however, more suited to Schubert, owing to the fewness of his opus numbers and to the preponderance of vocal works without distinctive or conventional title.

These principles of arrangement, whatever their merit, have at least been followed consistently. In other matters, however, there are some points of inconsistency which amount almost to a fault, if such a term were applicable to so magisterial a book. In the first three sections the imprints of Mozart, Beethoven and Schubert works are transcribed with minute accuracy, even down to the number in the street of some of the lesser lithographic firms, whose address may run to two lines in transcription. But elsewhere imprints of first editions of many later composers—Brahms and Berlioz, to name but two—are abbreviated to two words—place and surname of firm. Such arbitrary treatment cuts at the very roots of that consistency which is the essence of good cataloguing. Full addresses of publishers are even more vital for dating first and early issues of Berlioz than of Mozart. If the latter is so honoured, why not the former?

Again, one of the salient features of this volume of the Hirsch catalogue, taken as a whole, is its scrupulous attention to the unity of works issued as a series. But in several instances closely related items are scattered, not beyond reinstatement, but far enough to need careful search. One such important instance is the handsome Schlesinger edition of Mozart's operas in vocal score, which appeared in the mid-1820s. Section Va of Vol. IV contains in fact six parts of this edition, *viz.* numbers 1183, 1190, 1216, 1221, 1229, 1696. Their unity is indicated by the fact that each wrapper bears series title and numeration in *livraisons*, running at least to nine. It is thus unequivocally clear that each forms part of a bibliographical whole, which actually, as can be seen from number 1209, ran into a second edition. But there is no note on any of the catalogue entries to give any hint of this relationship, though it is surely of interest and significance that Schlesinger issued the first complete collection of Mozart operas in vocal score. Exactly the same criticisms can be levelled against the scattering of the no less interesting Heckel collection of Mozart operas, numbers 1179, 1182, 1189, 1197, 1206, 1214, 1220.

One may also point in no carping but in a mildly reproachful spirit to some inconsistency in the grouping of items. Section Ia is stated to include Mozart vocal scores up to about 1810; yet one finds six of these in practically similar editions, issued in or about 1810 and before 1815, in Section Va. There is a real danger that anyone who does not read and remember all the prefaces or all the sections may overlook identical

or closely similar material which has been variously placed. Inconsistency of this kind does not, of course, weaken the importance and value of the material, although it does sometimes make it rather difficult to find as a bibliographical entity. Actual errors are very few indeed. One point of over-certainty occurs in number 1444, a pack of fifty-two playing-cards, each bearing a song, with flute accompaniment, here given as a publication of Cluer, 1725. Although a title is given, without brackets, there is actually no title-page, or anything like one, and in fact two such packs were advertised, one (Cluer's) in December 1724, the other (T. Cobb's) in December 1731. Who can say categorically which the present example is?

From all the resources enumerated in the preface to this volume it must clearly have been a hard task to select items for inclusion in a printed catalogue. But the result reveals here and there a certain piquancy of juxtaposition—Dent's Motets of 1940 flanked by Cordonnier's 'Psaume 127' and Donizetti's 'Miserere', Pfitzner's 'Columbus' and other choral works rubbing shoulders with Pergolesi's 'Stabat Mater' and Philidor's 'Carmen saeculare', and Gillies Whittaker's 'Psalm 139' between Weber's first Mass and Winter's 'Timoteo'.

But when all is said and done, it is really a work of supererogation to criticize a catalogue such as this. Its frailties are trifling and wholly overshadowed by the grandeur of its conception and by the qualities of thoroughness and accuracy which will make it an enduring possession and not merely a passing delight. It may be thought that, when the Hirsch Library was purchased for the British Museum in 1946, a term had been set to half a century of music-collecting in the grand manner. But this is not so. Since that date Mr. Hirsch, unwearied of well-doing, has continued to add valuable items (over seventy up to the time of writing) to this incomparable assemblage. To conclude the valedictory preface to this fourth volume of his catalogue he quotes the venerable tag "Habent sua fata libelli". With the full range of these 18,000 or so *libelli* in mind, as well as the recent splendid additions to their number, one can only observe, in conclusion of this review, "Finis coronat opus".

A. H. K.

Die Musik in Geschichte und Gegenwart: allgemeine Enzyklopädie der Musik.
Edited by Friedrich Blume. Fasc. I: A-Ak. pp. 223. Bärenreiter-Verlag, Cassel & Basel, 1949.)

The first instalment of Professor Blume's new German encyclopedia of music, representing at a rough computation about a fiftieth part of the whole, or rather less, looks magnificent at the very first glance and is soon found to be extremely impressive. It is clear at once that the editor has surrounded himself with a first-rate team of musical scholars—German in the main, but foreign wherever a special subject calls for outside help—who will make his work a model of scholarly thoroughness. The format is handy (though just a little too large for some shelves), the paper excellent and one may be grateful that the gothic type, obligatory in Nazi Germany, has been abandoned for roman, since this work is obviously going to be used internationally. It will certainly have to form part of every respectable musical library all over the world.

The libraries, however, will have to wait as patiently as they may, and

though readers requiring letter A and perhaps B will be well off by and by, it may be ten years—or so it seems at the present rate of progress—before they will know what the work has to say about the Xylophone, William Young or music in Zanzibar. If anything; for that remains to be seen. It soon becomes noticeable that while the subjects which do appear are treated often at enormous length, there are certain omissions, some of which at least take one by surprise. They are sometimes due merely to paucity of information, to judge by a remark in the editorial preface to the effect that matters of which we have insufficient knowledge are often ignored rather than given inadequate treatment. One suspects, for instance, that Henry Abyngdon fails to make an appearance for that reason alone. But one may take the view that one day some reader or other will look for Abyngdon in the hope of at any rate seeing where he has his place in musical history and of obtaining, if not complete information, at least such facts as we know, or even merely ascertaining how little we do know.

Other omissions appear to have been deliberately and systematically planned. It is not yet clear whether modern composers are to be excluded altogether; but so far none has appeared, and the absence of Jean Absil may or may not indicate a policy of wholesale cold-shouldering. Performers, even those of the past (*e.g.* Adamberger, Aguiari, *Akten*) seem to have been ruled out altogether. There are no doubt good reasons to be advanced for this, and indeed the very title of the encyclopedia almost offers one, if one cares to look for it. More difficult to account for is the absence of "Acciaccatura". This may, of course, turn up under some German term later, or in a general article on ornaments; but the Italian term is used in Germany, as it is anywhere else, and surely it should come in at least as a cross reference. But then, again, no cross references are to be found in this first instalment by way of actual entries. And surely foreign turns that are generally current are not to be excluded altogether. But no: we find "a cappella" (correctly spelt, as it so often is not in German books) and "air", for instance. There are also such curious cross-bred terms as "Abbreviaturen" and "Akkom-
pagnement".

The conclusion to which all these observations lead is, inescapably, that what Professor Blume has planned is not in the first place a general work of reference. Indeed, for that even what he does give us is not quite what will be wanted by every user. It will often be found, no doubt, that the articles are far too long for quick reference, and it is to be feared that, as so often happens with the '*Encyclopædia Britannica*', the busy user will put a volume back on the shelf with the intention of reading such and such an article another time, when he has more leisure, and that in the end that time will never arrive.

That will be distinctly a loss, for, discouraging as the articles look, not only in their terrifying length, but also in their solid, slabby appearance due to a total absence of paragraphing and tabulating, their contents are absorbingly interesting and command the greatest respect for the scholarship that has gone both to their selecting by the editor and their making by the contributors. Over nine columns on the musical history of Aachen is a tall order, and it is perhaps doubtful whether that of Aberdeen required quite as much space as Dr. Henry Farmer tries to make his

German readers believe, but to settle down to any of the essays in this first fascicle is to be entranced for a long time, if not to be distracted altogether from the task which first sent one to the book for immediate information.

There are also some curious entries which nobody can be imagined ever to look for, but which will prove fascinating once they have been lighted on accidentally. Who would think of looking for any sort of information under "Adjuvantenchor" or, forsooth, under "Absolutismus"? Yet the essays under these heads are absorbing. The latter deals in a matter of some six pages—and they are large, double-column pages—with the effects on music of the patronage or, if you will, the despotism, of rulers. Well, we may as soon think of looking under "Charity" for a description of the growth of the Italian *conservatori* out of orphanages, of music at the Foundling Hospital, and so on. In fact, stretching a few more points a little farther, almost any dictionary word could be entered in a musical encyclopedia ("love", "intrigue", "death", "religion", "commerce", let us say at random) and discussed with special reference to music "in history and in the present".

But no matter. Professor Blume and his publishers as well as his collaborators are to be congratulated on a magnificent achievement. It remains to be said that the bibliographies are first-rate and the illustrations, both musical and pictorial (the latter plates as well as line-blocks) copious, beautifully reproduced and, while admirably varied, invariably interesting.

E. B.

Musik der Gegenwart—Geschichte der neuen Musik. By Karl H. Wörner. pp. 257. (Schott, Mainz, 1949.)

This book has some importance for the western scholar as the first attempt at a general assessment of modern music undertaken in post-Hitler Germany. The author, belonging to the circle of experts connected with the publishing-house of Schott and its two remarkable periodicals 'Melos' and 'Musikleben', courageously endeavours to trace the meandering course of present-day music from its source in Wagner's 'Tristan' down to the present day. He does so in less than 250 pages, containing many music-type examples. Small wonder that some names of importance are absent from his entertainingly written narrative.

It is only natural in a German writer that he should regard the musical centre of gravity as still lying in Germany, although that country seems lately to have played a rather inconspicuous part in the "concert of nations". The chief value of Dr. Wörner's book is to be found in his account of German music from the days of Strauss and Pfitzner down to the youngest champions of German composition, represented by a generation born between 1905 and 1914 and scarcely known outside the sphere of their provincial activity. The book is divided into two main sections, dealing with the generations before and after 1890. To the chapters on Strauss and Pfitzner are added well-balanced if rather anachronistic evaluations of Hugo Wolf and Gustav Mahler, and the problems of atonality are discussed at length in a very instructive chapter on twelve-note music, based not only on Schoenberg's system, but also on Ernst Kfenek's acute observations, and containing a sympathetic paragraph on Alban Berg's 'Wozzek'.

There is a very informative chapter on Hindemith, tracing not only the development of his unique personality and style, but also his achievement as a musical educationist in the U.S.A.¹ Particularly good, too, are the chapters on Stravinsky, whose creative career—leading from Diaghilev's Russian Ballet to the realm of neo-classicism—is neatly labelled 'From Dionysus to Apollo'², and on Bartók, whose stylistic purification after 1937 is subjected to enlightening comment. Finally the 'Generation of Anti-romantic Objectivity in Germany' receives the author's special attention. The pages dealing with personalities like Hindemith, Křenek, Carl Orff, Werner Egk, J. H. David, Pepping and Reutter are perhaps the most interesting section of this survey. Wörner's comprehensive list includes composers of originality and promise such as the symphonists K. A. Hartmann, Wolfgang Fortner and the Swiss opera composer Hermann Suttermüller, together with two neo-romantics—Hoeller and Hessenberg—and the Hindemith pupil Harald Genzmer. On the other hand more information would have been welcome on Boris Blacher and his favourite pupil Gottfried von Einem, whose opera 'Dantons Tod' (1947) proved remarkably successful in post-war Germany and Austria. A man of such isolated originality of mind as the late Heinrich Kaminski deserved ampler treatment than is allotted to him on p. 156 and Ernst Toch (once the comrade-in-arms of Hindemith and Křenek, now in America) should not have been totally overlooked.

The generous space given to German music necessitated severe curtailment in the chapters devoted to music outside the authors' home country. Austrian music seems to have been chosen as chief object of this self-imposed economy. Not only are the special problems of musical Austria nowhere referred to (save in the chapter on twelve-note music), but the country's very name seems to have been deliberately eschewed everywhere. Representative Austrian opera composers like Julius Bittner and Franz Schmidt (both died as late as 1939) are omitted, while E. W. Korngold (once hailed as Richard Strauss's legitimate successor) is dismissed with a line of severe disapproval. The young Austrians Schiske, Berger, Heiller and others are overlooked, whereas Egon Wellesz is referred to only as a theoretician and musicologist, while not a word is vouchsafed to his numerous operas and ballets, so frequently performed in Central Europe up to 1933. Similarly incomplete is Dr. Wörner's account of modern Italian music. It seems strange that Malipiero's and Casella's most characteristic operas should not be mentioned at all, in view of the fact that they were repeatedly played all over Germany before 1939. Rather feeble too is the brief chapter on English music, on which the author seems to have been unable to form any definite opinion. The short paragraph on Vaughan Williams omits the operas and the sixth Symphony. Elgar is not mentioned at all, perhaps

¹ Hindemith has lately been the subject of another publication of Schott's: the complete revision of H. Strobel's book of 1931 containing a welcome catalogue of works (down to 1948), many facsimiles and musical examples. An excellent chapter on Hindemith's theoretical system ('Unterweisung im Tonsatz') is added to a comprehensive analysis of his compositions, with special emphasis on the operas; the biographical section has by comparison been unnecessarily starved.

² But the author's assertion that Stravinsky remained untouched by Debussy's magical sonorities (p. 62) is contradicted by every bar of the second part of 'The Rite of Spring'.

because he is too early, but neither is Bax; Peter Warlock (*d.* 1930) is enumerated with Howard Ferguson on p. 228 among the youngest English composers of recent years. Gerald Finzi and Antony Hopkins are omitted. Walton, Britten and Tippett, however, receive generous and sympathetic treatment.

Much better is the chapter on music of the U.S.A. The origin and technical methods of jazz are expounded with arresting details, and characteristic individualities like Charles Ives, Griffes, Gershwin and William Schuman are well represented. On the basis of Aaron Copland's book 'Our New Music' Dr. Wörner arrives at a comprehensive survey of the American musical scene, mentioning no fewer than fifty names of composers born roughly between 1874 and 1910. Similarly painstaking is the chapter dealing with the music of the U.S.S.R.; but as there the author had to rely chiefly on American and English sources (as he freely admits in his bibliographical appendix), his observation in this case seems of less topical value. The section dealing with French and Spanish "impressionism" and with the most recent French group (L'École d'Arcueil, La Jeune France) are remarkably comprehensive and of great informative value even for English readers, whose present knowledge of Messiaen and his disciples is limited. The nations west of the "iron curtain" are more or less integrated in Dr. Wörner's musical *Weltbild*, Swiss composers like Honegger, Schoeck and Sutermeister rather overshadowing their colleagues in the Benelux countries. As regards the nations enveloped by the Russian sphere of influence, no attempt has been made to register their musical efforts. This seems a pity, since the author presents himself in the isolated cases of Szymanowski, Janáček, Martinů and Bartók as an unbiased and generous chronicler.

Dr. Wörner's book may be summarized as follows: despite the author's insistence on the undiminished importance of Germanic music, its weakened position after the exodus of its master-minds to the U.S.A. after 1933 is freely admitted. The U.S.A. and U.S.S.R., by virtue of their financial and political power, emerge triumphantly as nerve-centres of musical activity, superseding Berlin and Vienna. The greatest Austro-German composers (now naturalized Americans), Schoenberg and Hindemith, have not yet been replaced in Central European musical life. The special mission of England and its renascent music (since the days of Elgar) remains obscure to the German vision, as do the creative potentialities of Germany's eastern neighbours, with whom cultural contact has ceased completely. In the reviewer's opinion these gaps in present-day German musical knowledge and consciousness could be filled in satisfactorily by English scholars, who hold the spiritual balance between East and West. A revision following the lines of these critical remarks (together with a thorough check of unreliable dates and misspelt names) could easily transform this survey into a valuable source of information, capable of appealing to readers outside the shrunken frontiers of its author's homeland.

H. F. R.

Het Contrapunt. By Jaap Vranken. pp. 217. (W. de Haan, Utrecht, 1949.)

Of the making of books about counterpoint there is no end, and unless such books contain something new in matter or method they are not to

be recommended. This book, by a famous Dutch composer, is new in its arrangement of the material, and it has the advantage of being thoroughly up to date in what it teaches. In the course of little over 200 pages it gives the student information as to how composers from Okeghem, Palestrina and Dowland to the youngest men of to-day have written and are writing effective polyphony. The author very usefully shows how modern methods of atonality and polytonality, as well as polymetrics, derive from the older methods, and how they can be employed with unquestionable musical effect. Most of the musical illustrations are from his own pen, but they are none the worse for that, for he is evidently a complete master of his subject, theoretically and practically. Addenda of examples from the earliest classics to Sweelinck, and lists of works by Bach and others to be studied, as well as a brief but useful bibliography, help the most elementary and the most advanced students to get the full benefit of Mr. Vranken's own studies during many years, as well as those of theorists from Riemann to Hindemith.

It is to be hoped that an English edition of the book may shortly become available.

H. A.

Over Violen: praatjes en wenken. By F. L. Wurfbain. pp. 129. (De Tijdstroem, Lochem, n.d.)

Holland has in recent years displayed a deep and wide interest in stringed instruments, of which many of all kinds are to be found in its museums, while the art of making them has also grown considerably. Its violinists and cellists are known the world over for their excellent playing. A new book on the subject of the qualities and characteristics of such instruments by a Dutch writer therefore arouses expectations, which in this case are not disappointed. The claim here is to be "no more than a short guide for those who wish to acquire a string instrument and who possess no experience in this matter". Actually we are given a brief compendium of all that is required for the making and therefore for the acquisition of violins and other members of the same family. The author does not claim infallibility in his advice. In fact, one of the "notities", or more strictly *obiter dicta*, with which he opens is "Ten violin makers—seven different opinions".

One point he strongly stresses is that "beauty of tone" is not only of greater importance than "power" or "beauty of form", but that it is "all-important". His opinions on "antique" and "modern" instruments will not meet with universal agreement, but he gives good reasons for them. "One must not allow oneself to be blinded by famous names" is, in any case, good advice. What he says about the different characters of different instruments and their suitability to different kinds of work (orchestral, solo, chamber music) may well be considered by many even experienced players, for it is too often ignored. His discussions on the subjects of the kinds of wood employed in making (the Dutch word "building" is very appropriate with regard to these instruments), the repair of broken bridges, the placing of soundposts, etc., is essentially practical. Yet it is based not only on his personal experience, but on a study of the history of the arts of making and playing string instruments, and the names of Chladni, the eldest Chanot, Pressenda, Lupot, etc., figure in his remarks on the progress of the art of "violin-

building", while the experiments of Vuillaume receive careful attention. Even for the musician who is not a violinist some of the notes on acoustic effects are interesting and useful.

There is nothing new in the book, but what is said is well worth reading and rereading by all interested in the subject, experienced artists or ticos. It is a pity that the printer's style is so solid as to make the reading less easy.

H. A.

REVIEWERS

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W. D.	Winton Dean

REVIEWS OF MUSIC

Andrews, H. K., *Ah, see the fair chivalry come* (Lionel Johnson), Motet for All Saints' Day, S.S.A.A.T.T.B.B. (Lengnick, London.) 8d.

The vision of the Saints in Glory has evoked resplendent and passionate music full of colour. While a mastery of counterpoint has ensured that the parts are not unduly difficult, a wide range is required in all voices, including a top B in both treble parts.

Arnold, J. H., *Accompaniments for the Ordinary of the Mass*, for Organ. (Plainsong and Mediaeval Music Society, London.)

It is better that plainsong should be accompanied than sung out of tune, and clearly better that the accompaniments should be supplied by such an authority as Dr. Arnold than by an organist unversed in modal harmony. Each melody is given in quavers at the top, except when melodies are repeated, in which case alternative choral backgrounds are given. Dr. Arnold insists that "the best accompaniment is but a quiet kaleidoscopic background" and to this end gives useful advice on registration.

Benjamin, Arthur, *Caribbean Dance on Two Jamaican Folk-songs and Two Jamaican Street Songs*, for Two Pianos. (Boosey & Hawkes, London.) 5s. each.

The main ingredient of the ' Caribbean Dance ' is the charming folksong ' Linstead Market ', already issued for voice and pianoforte by Arthur Benjamin. Reference to the comic pathos of the unlucky trader's refrain, " What a Saturday Night! ", will set the mood for this delightful rumba.

The ' Two Jamaican Street Songs ' are slight and short, couched as ever in happy writing, simple and delicate.

Berkeley, Lennox, *Four Poems of St. Teresa of Avila* (trans. Arthur Symons) for Contralto and String Orchestra. (Chester, London.) Full Score, 10s.

Sonata in D minor for Viola and Piano. (Chester, London.) 15s.

The Four Poems not only show that invention and skill which one almost takes for granted, but also speak directly to the listener. This is not to imply that Berkeley has compromised his individuality, nor that his diction has become unwontedly mellifluous: indeed the first of the poems is set in the mood of passionate austerity that marks the anthem " Lord, when the sense of Thy sweet grace ". In the other three songs the Nativity evokes pastoral, devotional and boisterous moods with precision and charm.

In contrast the viola sonata seems a patchy work. That there are arresting moments of genuine musical feeling is obvious, but much of the writing seems to pursue oddity for its own sake. The piano often has sparse and sometimes unnecessarily difficult material. The third movement, a robust rondo with irregular rhythms, seems the most satisfactory.

Christopher, Cyril S., *Rhapsody on a Ground* and *Three Choral Improvisations*, for Organ. (Hinrichsen, London.) 3s. each.

These pieces are a praiseworthy assault on a difficult medium—difficult because the traditional polyphonic style is still felt to hold the field while the instruments that served it have, in this country at least, been largely obliterated by something neither an organ nor an orchestra for which no individual style has been found. In this case the 'Rhapsody on a Ground' employs at beginning and end a free harmonic style (is not the whole-tone scale played out now?) with a wide-ranging pedal part. The stricter middle section based on the ground is well shaped, with a good sense of movement and some effective canons.

The bases of the 'Improvisations' are "St. Columba", "Surrey" and Gibbons's "Song 5", tunes of such character and beauty that they make their chaste surroundings pale. Again, however, one should note the imaginative counterpoint in the third piece—showing a skill sufficient to dispense with the prop of other men's tunes.

Copland, Aaron, *Danzon cubano*, for Two Pianos. (Boosey & Hawkes, London.) 9s. 6d.

By comparison with Benjamin, Copland presents his material in a rawer and presumably more authentic state, both as regards texture and rhythm. Such harmony as there is, is used rather as a rhythmic background than as clothing, and there is a good deal of ejaculatory writing in fast 7-8 time. It is not a drawing-room piece and it is perhaps a little too long, but the skilful will enjoy it, and it has a clear texture and a bracing tang.

Dyson, George, *Quo Vadis?* for Solo Voices, Chorus and Orchestra, Part II. (Novello, London.) Vocal Score, 6s. 6d.

The composer by his choice of poems and by the insight with which he sets them shows himself to be more than a musician. He muses on the title's ultimate question with Vaughan, Herbert, Herrick, Newman, Blake, Shelley and the Salisbury Diurnal. There are four numbers, each marked by an unfailing sense of the expression of the language, which extends at times even to a recapturing of the rhymes in the ends of phrases. The mood is mostly meditative; the chorus has a beautiful setting of "My soul, there is a country" but otherwise is reserved for the climax in Shelley's powerful line "Love from the awful throne of patient power", one of the composer's most majestic passages.

Fayrfax, Robert, *The Regali Magnificat*, for Soprano, Alto, Counter-tenor, Tenor and Bass. ('The Fayrfax Series of Early English Choral Music', ed. by Dom Anselm Hughes, O.S.B.) (Stainer & Bell, London.) Score, 1s. 6d.

Playing this music on the piano will rob it of all its beauties of colour, spacing, cross-rhythms and word-painting. Those who have not heard wireless performances of the piece must make an act of faith, which, with singers who can see farther than the bar-line, will find the reward a masterpiece. The texture varies from the deliberate thickness of "implevit bonis" to the duet for soprano and bass at "sicut erat in

principio", the voices at one time being three octaves apart. Great tact and legato singing must be used in these embarrassingly thin places, and it is reassuring to know that accompaniment has historical sanction.

Ferguson, Howard, *Sonata No. 2*, for Violin and Piano. (Boosey & Hawkes, London.) 7s. 6d.

This is warm-hearted and passionate music which owes much to a sympathetic approach to the piano, which nowadays is so often treated in desiccated style as though there were some virtue in magnifying its faults. There are three movements held together not so much by melodic cross-reference as by the frequency of the composer's favourite minor ninth chord and by the pervading and convincing lyrical style.

Fulton, Norman, *Air, Polka and Waltz*, for Two Pianos. (Oxford University Press.) 4s. 6d., 4s. 6d. and 5s.

The composer calls these pieces "light music". In 'Polka' and 'Waltz' he is indeed satisfied with the game, played before, of making bright exaggerations of the dances' characteristic features and using sophisticated harmony. The 'Air' lends a touch of more tender feeling skilfully expressed and decorated. The three pieces make an excellent recital suite.

Hopkins, Antony, *Carillon*, Anthem for Unaccompanied Double Choir. (Chester, London.) Score, 1s.

Sonata No. 3, in C sharp minor, for Piano. (Chester, London.) 7s. 6d.

Most choirs would reckon the many hours' work involved in Carillon's three-minute *tour de force* an excessive price to pay for something which may not come off in any case. The choirs that can "sing anything" will find it an exhilarating piece full of imagination, mostly of an instrumental order.

The piano Sonata is also an imaginative work, with clear and relatively easy writing. The first movement has some moments where the music seems insubstantial, but the marching slow movement is free of such suspicion and full of genuine fire.

Jacob, Gordon, *A Symphony for Strings*. (Novello, London.) Full Score, 10s.

This is a happy and effective work of no great difficulty. It is easily comprehended, vigorous and colourful. The central *andante* has an important violin solo and the two fast movements make skilful use of fugue.

Monteverdi, Claudio, *Vespro della Beata Vergine* for Solo Voices, Chorus, Organ and Orchestra. Edited by H. F. Redlich. (Universal Edition, Vienna.) Vocal Score.

Redlich in an article in 'Music & Letters' of October 1946 has described in detail the contents of this practical edition. The music is astonishing in the exuberance and passion of the new-found monodic style which is grafted on to the ancient *canti fermi*, but also in the contrapuntal mastery of the polyphony in this Janus-like composition. Some

may find the editorial dynamics extravagant, but they show a scrupulous care for balance; the figured bass is worked with a freedom amply justified by Monteverdi's choral usage.

Orr, Robin, *Sonata* for Viola and Piano. (Oxford University Press.) 10s. 6d.

The composer's undoubted talent seems in this piece to devote itself to insignificant material; it strikes the ear as a dexterous playing with notes: except in the second movement, an elegy, it seems not to strike the heart at all. It is, moreover, difficult for both players.

Poulenc, Francis, *L'Histoire de Babar le petit éléphant*, for a Reciter and Piano. (Chester, London.) 15s.

This is a faintly satirical tale whose illustration only Poulenc would have thought worth the trouble. Possibly only Poulenc would have done it so well. We feel again the charm of satirical sentiment becoming real because of the skill with which it is expressed. And we can revel (or not) in the tea-shop waltz and the wedding-feast can-can.

Rowley, Alec, *English Suite* for String Orchestra. (Novello, London.) Full Score, 5s. 6d.

Sonata No. 2, in D major, for Piano. (Chester, London.) 6s.

These works share the qualities one associates with their composer. They are straightforward, unpretentious, relatively easy to perform and gracious in melody—not an exciting list perhaps but one which is difficult enough of attainment.

Rubbra, Edmund, *Missa in Honorem Sancti Dominici*, for S.A.T.B., unaccompanied, Op. 66. (Lengnick, London.) 2s. 10d.

By comparison with the 'Missa Cantuariensis' this setting of the Latin rite is shorter and simpler, and consequently more suitable for general liturgical use. It retains however the harmonic adventurousness of the former work, though skilful part-writing lessens its perils. The Benedictus and Agnus Dei in particular have an austere yet moving beauty.

Wellesz, Egon, *String Quartet No. 6, Op. 64*. (Lengnick, London.) Score, 9s.

Dr. Wellesz's reputation as a scholar has, in this country at least, diverted attention from his compositions, with the result that a work like this tends to appear *in vacuo* instead of with a helpful background of other performances. The most striking quality is the gift of rhetoric which it displays: the opening of the first movement, for example, is gripping, feeling being expressed with technical mastery. Side by side with the rhetoric, however, are passages, and indeed a whole movement—the second—which seem to play with the twelve-note series in uncommunicative style. The third movement, an *andante*, brings lyricism and a sense of tonality again to the fore; its beauty is obvious from the score. The last movement shows again the mixture of the abstruse and the

passionate. A good deal of the writing is difficult, but the merits of the work should be obvious enough to encourage some performances to complement this necessarily guarded preamble.

Wellesz, Egon, *Mass in F minor*, for S.A.T.B. and Organ, Op. 51. (Lengnick, London.) 3s. 4½d.

The music makes its effects mainly by chordal progressions. Such counterpoint as there is is curiously crabbed. In places more consideration could have been shown to the voices, whose parts are full of augmented seconds which the average choir still finds as difficult as when they were proscribed. The most impressive movements are the florid Sanctus and the finely sustained prayer of the Agnus Dei.

Whyte, Ian, *An Edinburgh Suite*, for Piano. (Ascherberg, London.) 5s.

The three pieces are called 'St. Giles', 'Holyrood' and 'Princes Street', but they are no mere picture postcards, though the first hints at metrical psalmody and the last contains a reel. The first two especially are serious and show a fine power of construction. The dissonances would perhaps ride better on the orchestra; some tend to be too closely spaced for the unyielding and undifferentiating piano.

Wishart, Peter, *Four Pieces* for Violin and Piano. (Oxford University Press.) 7s. 6d.

These four short pieces are Rondo, Nocturne, Variations and Cavatina. They show a lively imagination and a determination not to be obvious. The second and third pieces are delightful, but the others are marred by a tendency to be merely busy. The violin part is difficult.

Wood, Thomas, *Over the Hills and Far Away: a Ring of Nursery Rhymes New and Old*, for Unaccompanied Voices. (Stainer & Bell, London). Score, 6s.

'Here are twelve nursery rhymes strung together with the utmost felicity and consideration for choirs of almost every standard. There are plenty of alternatives for high notes and difficult passages, and it cannot be Dr. Wood's fault if the singers (and consequently the listeners) do not enjoy themselves. The composer's invention of additional verses matches his abundant and sprightly musical wit. There is one solo soprano part, short and easy.'

I. K.

NEW MINIATURE SCORES RECEIVED

Absil, Jean, *Trio No. 2* for Violin, Viola and Cello (Chester, London). 4s.

Bartók, Béla, *First Rhapsody* for Violin and Orchestra.

Second Rhapsody for Violin and Orchestra (Boosey & Hawkes, London). 5s. each.

Hungarian Peasant Songs for Orchestra (Boosey & Hawkes, London). 3s. 9d.

Bliss, Arthur, *Music for Strings* (Novello, London). 5s.

Britten, Benjamin, *Saint Nicolas*, Cantata, Op. 42 (Boosey & Hawkes, London). 12s. 6d.

Frankel, Benjamin, *String Quartet No. 3*, Op. 18 (Augener, London). 4s. 6d.

Holst, Gustav, *St. Paul's Suite* for Strings (Curwen, London). 3s. 6d.

Ireland, John, *The Forgotten Rite*, Prelude for Orchestra (Augener, London). 3s.

Mozart, *Concerto in C major* for Oboe and Orchestra, K.314 (Boosey & Hawkes, London). 5s.

Mussorgsky, *Khovanshchina*, Prelude (Boosey & Hawkes, London). 2s. 6d.
Night on the Bare Mountain (Boosey & Hawkes, London). 5s. 6d.

Prokofiev, Sergey, *Alexander Nevsky*, Cantata, Op. 78 (Boosey & Hawkes, London). 12s. 6d.
Cinderella Suite No. 1, Op. 107 (Boosey & Hawkes, London). 12s. 6d.
March and Scherzo from 'The Love of Three Oranges' (Boosey & Hawkes, London). 5s.

Stravinsky, Igor, *Apollo Musagetes*, Ballet, revised 1947 version (Boosey & Hawkes, London). 5s.
Chant du rossignol, symphonic poem (Boosey & Hawkes, London). 7s. 6d.
Oedipus Rex, opera-oratorio (Boosey & Hawkes, London). 11s. 3d.
Pulcinella, Suite (Boosey & Hawkes, London). 6s. 3d.

Two other important scores were received just before this issue went into page proofs: the vocal score of Prokofiev's early opera, 'The Love of Three Oranges' (Boosey & Hawkes, London, 25s.) and the full score, revised edition, of Benjamin Britten's second opera, 'The Rape of Lucretia' (Boosey & Hawkes, £10). The Prokofiev contains the Russian words with a French translation; it is in fact a reissue of the original vocal score, published in 1922, but long out of print. The Britten has a German translation by Elisabeth Mayer in addition to the English text; it is costly, but beautifully engraved in a sizeable and legible type, and printed on excellent paper.

E. B.

REVIEW OF PERIODICALS

Two new English magazines have appeared. 'Music Today', edited by Rollo Myers and published by Dennis Dobson, is the organ of the International Society for Contemporary Music. The excellent first number leads off with an article, 'Looking Backward', by Edward Dent, describing with humour and many a feline stroke the early days of the I.S.C.M. The historian of the 1920s will here find sidelights on the great and the nearly great. There is Scherchen, at a meeting of the selection committee in 1923, bursting out excitedly: "Who is this Walton?" The young man's string quartet was duly played at Salzburg that summer. There is Julius Korngold, an influential Viennese journalist "who would recognize no modern composer except his own son". He attacked the society before it was launched. "The first principle of all Germans is that whenever anything goes wrong in the world it is always the fault of England, and the fact that London was the administrative centre of the I.S.C.M. was quite enough for him." There is the French section's refusal to pay for the performance of Satie's 'Socrate' at Prague in 1924. A member of the Swiss section eventually defrayed the expenses. There is Schnabel's remarkable verdict on Vaughan Williams's 'Pastoral Symphony' at Prague in 1925: "All that Jewish style is quite played out now!" The Bavarian Kaminski was amazed to find that the Czech orchestra could play his music at sight. "I replied that it was not very surprising, as the Czechs were undoubtedly by far the most musical people in Europe. He was too shocked to say another word." There is a charming scene made at Venice by Leopold Schmidt, a Berlin journalist, in a rage because his box at the Fenice was to be shared by Weissmann, representative of another newspaper of his home town. This festival ended with an exchange with Toscanini, who said: "Now that the festival is over we must disinfect the theatre." "Time you did, *Maestro*, and all the other Italian theatres, too. The boxes are always full of fleas."

A second article by Professor Dent, on 'Problems of Modern Opera', again is vivacious. "A composer may preach, as Beethoven does in 'Fidelio', but a preaching librettist is intolerable." This failing he finds in 'Christophe Colomb' and 'Jeanne d'Arc au bûcher'. All the same Milhaud's opera is among those of the last half-century which have moved him the most deeply. The others are: 'Pelléas', 'Bluebeard's Castle', 'Wozzeck', 'Doktor Faust' and 'Peter Grimes'.

'Dodecaphony' is the subject of a collection of opinions, with papers by Koechlin, Schoenberg and Berg among them. The veteran Koechlin looks on all pioneering with a benevolent eye, but when it comes to "serial atonalism" he fails to see that its restrictions are necessary for beauty's sake—they are indeed not adequate. "Why, then, all this propaganda?" Schoenberg takes the offensive. There is a school of young composers who are not dodecaphonic. But, "What contemporary

music based on modal principles I have heard sounded to me more a melodic mannerism than an expression of new tonal configurations". Milhaud says he was interested in atonalism at the time of Schoenberg's 'Pierrot', but declares the uselessness of trying to confine music within the limits of a theory. Poulenc allows that there have been three great atonal composers; to them the style came naturally, but to others it is like breathing through an iron lung, a proceeding he rejects. Similarly Jolivet recognizes Berg's artistry, but he finds a radical objection to the dodecaphonic system, namely, its disregard of the natural phenomena of sound. "I believe in tonality", says Migot. He declares dodecaphony to be fundamentally unmusical and, for that matter, over and done with. In fifty years it will be forgotten that dodecaphonic compositions ever existed. Leibowitz, on the other hand, is Schoenbergian. It is with him a personal matter. Schoenberg's devices were those which solved his own problems as a composer; and Humphrey Searle holds that Schoenberg's methods are the only ones which give a solid basis for the future development of music. Herbert Murrill, in one of the most interestingly argued of these papers, finds the flaw in that the system is invented and not evolved. The listener cannot appreciate this music by any sort of extension of his previous experience—he must learn a new technique, one that has no common root in traditional practice. The significance of much twelve-note music is not apparent to the ear alone, and some dodecaphonists are surprised and appalled by the sound of their music. "This is manifestly absurd." He expects no future for the system. Lennox Berkeley's objection is to the monotony resulting from the impossibility of modulation. Similarly Norman Demuth: "Atonal music lacks variety and contrast."

'The Score', edited by William Glock and issued by I.T. Publications, leads off with the first instalment of a study of Stravinsky by Henry Boys. This chapter deals with general aesthetics, frequent reference being made to Boris de Schloezer's essay on Bach (1948) and Stravinsky's 'Poetics of Music'. We sometimes find ourselves in rather turbid water. Here for instance is a pronouncement so darkly expressed that we know not whether it conceals a fallacy (suspected) or a yearned-for truth:

Much of the complexity of modern harmony results from the need to elucidate relationships of modes other than major and minor, and to use the "perspectives" of simultaneous harmony for them just as classical composers used such "perspectives" for major and minor.

Douglas Newton discusses 'The Composer and the Music of Poetry'. "The fine poem set to fine music ought in theory", he says, "to be a doubly poignant work of art." In whose theory? Not in that of anyone who has given two thoughts to the subject. Someone's misguided attempt to make a song of one of Hopkins's sonnets leads him to the conclusion that poetry is not suitable material for singing. But surely there exist numerous proofs to the contrary. Does not all depend upon the sort of poem and the sort of composer? J. A. Westrup contributes a substantial article on Monteverdi's madrigals; and G. F. Kosuszek introduces Boris Blacher, born of Russian-German parents in China in 1903. "Of the composers who dominate the scene in Germany only Boris Blacher can pride himself on his moral and political integrity and, at the same time, on a talent which gives him European importance."

The second number of 'The Galpin Society Journal' (March 1949), edited by R. T. Dart at 7 Adams Road, Cambridge, contains a pleasant article by Adam Carse on his collection of wind instruments, now at the Horniman Museum, Dulwich. He evokes the appearance and garb of the bygone maker or owner of each. A Nuremberg alto trombone of 1663 records the name of Michael Nagel, the otherwise forgotten member of some band of waits. A copper hunting-horn of 1699 is a memorial of William Bull, trumpeter and brass-instrument maker to all the English sovereigns of the latter half of the seventeenth century. Here is a flute that once belonged to Quantz, and another made by Lot of Paris for Louis XV. And so down into the nineteenth century, the author lingering fondly by "a fine plated trumpet in F", an instrument "now, alas, replaced in our orchestras by a much smaller affair that is perilously closely related to the common cornet". There are articles on the English 2- and 3-keyed hautboy by Eric Halfpenny, and on an unrecorded lute made by Hans Frei by Michael Prynne. Extracts are given (translated from the Flemish) from Valentin Denis's work on musical instruments in fifteenth-century Netherlandish and Italian art. It comes as a surprise to learn that no fifteenth-century instruments at all have survived, whatever may be the claims made in museum catalogues. Denis says that all the so-called fifteenth-century instruments he has examined were one, two or even three centuries younger.

Alfred Orel returns in the September 1949 number of the Zürich 'Schweizerische Musikzeitung' to the question of the different versions of Bruckner's symphonies, with particular reference to the finale of the fourth. It looks as though the theory that the first editions of the symphonies represent non-Brucknerian revisions and that only the "M.W.V." edition of the 1930s is authentic must be reconsidered, in the light of Orel's study. The fourth Symphony was first published in 1890, that is to say in the composer's lifetime. The 1936 edition ("M.W.V."), based on Bruckner's manuscript, shows remarkable differences not only in orchestration but also in form. A widely-held theory has been that high-handed young friends and pupils of Bruckner's were responsible for the cuts and the differences in the scoring found in the 1890 publication. Orel does not accept this, at any rate in the case of the fourth Symphony. The history of this composition is eventful. It originated in 1874. A few years later Bruckner decided that a thorough revision was called for, and he gave almost the whole of 1878 to this task, which included the composition of a new scherzo. Then in 1879-80 the finale underwent further revision. The first performance of the work at Vienna in 1881 represented this stage—which was not the last. A great date in Bruckner's life was January 22nd 1888, when Richter conducted a Vienna concert including the 'Te Deum' and fourth Symphony. Orel informs us that orchestral parts surviving from this performance belong not to the previous version of the work but to that of the publication of two years later, that is to say, to yet another revision. These parts bear pencilled annotations in Bruckner's hand; and Orel moreover brings out a hitherto unpublished letter of Bruckner's, addressed to an unnamed correspondent, a woman, whom he invites to the concert, with the remark that he has, at her husband's suggestion, made important alterations in

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the Symphony. This person Orel supposes to have been the wife of Ludwig Speidel, a Viennese critic who was one of Bruckner's adherents. Still this was not the end, for after the Richter concert the composer again worked over the score. When it eventually went to the engravers the copy was not Bruckner's manuscript but a transcription by Ferdinand Löwe of the 1881 score as corrected by Bruckner (this score has disappeared). Orel incidentally tells us that Bruckner did not normally send his manuscripts to the engraver—especially after an unfortunate experience he had with that of his seventh Symphony—but a copy expressly written for the purpose. The moral of Orel's article seems to be that the 1890 version of the Symphony can now be heard without the misgivings that became widespread after the 1936 publication.

Lives of Mozart (for instance, Eric Blom's, London, 1935, p. 162) tell us that the first Sarastro in 1791 was Franz Gerl. Egon Komorzynski has an article on the Gerls in the Vienna 'Oesterreichische Musikzeitschrift' for July 1949. He brings to light the record in a Vienna parish-register of the marriage, on September 29th 1798, of Franz Xaver Gerl, aged twenty-four, and Barbara Reisinger, aged twenty-five, both of them singers at the Theater an der Wien. The witnesses included Schikaneder. The bridegroom was described as "single". Since Franz Gerl can have been only seventeen in 1791, while we know that the first Sarastro's wife was the first Papagena, another Gerl has to be looked for. Komorzynski finds him in Thaddaeus Gerl, who was born at Straubing (Schikaneder's birthplace) in 1766, was a choirboy at Salzburg, married a singer named Franziska Costeletzky and died at Bayreuth in 1844. Reference is found to a Gerl in Schikaneder's company as early as 1788, when he is named as an impersonator of Osmin; and in 1792 he is singing as Figaro and Don Giovanni. Franz Gerl, who may have been a younger brother, died in 1827, his wife having predeceased him by twenty-one years.

R. C.

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VOL. XXXV, No. 4

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